



ಈಗಲೇ ಇದೆ ಈಗಲೇ  
in unison with cosmic rhythm  
ESTD : 1981

ಪರ್ಕುಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)

PERCUSSIVE ARTS CENTRE (Regd)

(Palghat Mani Iyer Memorial Arts Centre)

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ

BANGALORE GAYANA SAMAJA

28ನೇ  
ತಾಳವಾದ್ಯೋತ್ಸವ  
28th  
THALAVADYOTSAV



PALGHAT T.S. MANI IYER



PALANI SUBRAMANYA PILLAI



BANGALORE K. VENKATARAM  
(Founder)



www.percussiveartscentre.org

ESTD : 1981

☎ : 26609100, 9448463079

**ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ಐ)**  
**PERCUSSIVE ARTS CENTRE (Regd.)**  
 (Palghat Mani Iyer Memorial Arts Centre)

Founder : *Sangeetha Kalarathna* Bangalore K. Venkataram  
 183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560011. INDIA

&

**ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ**  
**BANGALORE GAYANA SAMAJA**  
 K.R. Road, Bangalore - 560 004



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*In unison with cosmic rhythm*

**೨೮ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೯**  
**28th THALAVADYOTSAV 2009**

**8th to 12th JULY 2009**

VENUE

**BANGALORE GAYANA SAMAJA**  
 K.R. Road, Bangalore - 560 004

## SPECIAL THANKS

**PERCUSSIVE ARTS CENTRE** places on record its deep felt sense of gratitude to **Dr. M.R.V. PRASAD** (President), **Smt. KANAKASWAMY** (Vice President) and all other **Managing Committee Members of the BANGALORE GAYANA SAMAJA** for their unstinted support to the Arts Centre in organizing **THALAVADYOTSAV 2009** at the Samaja premises.

We pray to the Almighty to give them the health, happiness and strength to continue their efforts towards the propagation of Indian Classical Music.

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## ACKNOWLEDGMENTS

The Arts Centre gratefully acknowledges the kind gesture of the following, whose helping hand has made it possible to organise the 28th Thalavadyotsav and bring out this souvenir. With confidence, we look forward to their continued support for all the future endeavours of the Arts Centre in the promotion of percussive arts.

*Sri Jayaramaraje Urs Secretary, Directorate of Kannada & Culture, GOK.*

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*Smt. Sudha R. Rao and Dr. A. H. Rama Rao, Rama Sudha Charities.  
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**183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.**

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*Member of Legislative Assembly  
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*inaugurates the festival*



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*Internationally Renowned Hindustani Clarinet Artist  
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**SRI K. JAIRAJ, I.A.S.**

*Principal Secretary to Government of  
Karnataka, Department of Energy,*

*delivers the Valedictory Address & presents prizes*

## AWARDEES



**Dr. A R MUNIRATHNAM**

*Paigal Marriyer Memorial Awardee*



**Dr. B.M. SUNDARAM**

*Bangalore K. Venkataram Memorial Awardee*



**Vidwan MYSORE S. MAHADEVAPPA**

*Pelavi Subramanya Pillai Memorial Awardee*



**Vidwan S. SRISHYLA**

*H. Puttachar Memorial Awardee*



**Vidwan S.G. PRAMATH KIRAN**

*'PAC' CMANA Prize Winner*

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**Sri N.S. KRISHNAMURTHY**

*Former Director, All India Radio,  
New Delhi*



**Dr K.N.B. MURTHY**

*Principal, P.E.S. Institute of Technology,  
Bangalore*



**Sri K.N. ANANTHARAMAIAH**

*President, B.T.M. Cultural Academy,  
Bangalore*

# 'ತಾಳವಾದ್ಯೋತ್ಸವ 2009'

## ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ವಿಧವಾರ, 8ನೇ ಜುಲೈ 2009 ರವರೆಗೆ 6:00 ಘಂಟೆಗೆ

ಸನ್ಮಾನ್ಯ ಶ್ರೀ ಬಿ.ಎನ್. ವಿಜಯಕುಮಾರ್  
(ಸದಸ್ಯ, ಕರ್ನಾಟಕ ಶಾಸನ ಸಭೆ, ಕರ್ನಾಟಕ ಸಂಸದ)

ಉದ್ಘಾಟನಾ ಕಾರ್ಯಕ್ರಮ

ಸನ್ಮಾನ್ಯ ಡಾ|| ಪಂಡಿತ್ ನರಸಿಂಹಲು ವಡಿವಟ್ಟಿ  
ಯವರು ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿರುತ್ತಾರೆ. ಇವರು  
ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ಸಮಾರಂಭ ಮಾಡುವರು.  
ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ  
ಸಮಾರಂಭದ ಸಂದರ್ಭದಲ್ಲಿ ಮಹಾರಾಜರ  
ಪರಿಚಯ

ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ 9:45 ಘಂಟೆಗೆ

ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ  
ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ  
ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ

## ಸಮಾರಂಭದ ಸಮಾರಂಭ

ವಿಧವಾರ, 8ನೇ ಜುಲೈ 2009 ರವರೆಗೆ 10:00 ಘಂಟೆಗೆ

ಸನ್ಮಾನ್ಯ ಡಾ|| ಎಚ್.ಪಿ. ಕಿಂಚಾ

(ಸದಸ್ಯ, ಕರ್ನಾಟಕ ಶಾಸನ ಸಭೆ, ಕರ್ನಾಟಕ ಸಂಸದ)

ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ 9:45 ಘಂಟೆಗೆ

ಸನ್ಮಾನ್ಯ ಶ್ರೀ ಕೆ. ಜಯರಾಜ್  
(ಸದಸ್ಯ, ಕರ್ನಾಟಕ ಶಾಸನ ಸಭೆ, ಕರ್ನಾಟಕ ಸಂಸದ)

ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ 9:45 ಘಂಟೆಗೆ

ಸಮಾರಂಭದ ಮುಕ್ತಾಯದ ನಂತರ 9:45 ಘಂಟೆಗೆ

# 'THALAVADYOTSAV ' 2009'

## INAUGURATION

ON WEDNESDAY 8<sup>th</sup> JULY 2009 AT 6:00 PM

Hon'ble SRI B.N. VIJAY KUMAR

(Member of Legislative Assembly)

Byranga Channarayana, Bangalore - Karnataka State

ವಿಧವಾರ, 8ನೇ ಜುಲೈ 2009 ರವರೆಗೆ 6:00 PM

Dr. Pandit NARASIMHALU WADIVATTI

(Internationally Renowned Hindustani Classical Artist &  
President, Karnataka Sangeetha Nitya Academy)

will be the Chief Guest and release the Souvenir publication

Byranga Channarayana at 6:00 pm

Inaugural function will be followed by a short Jagadishu Concert by  
PRAVEEN GOGGINCHI & M.K. PRANSHI at 7:00 pm

## VALEDICTORY

ON SUNDAY, 12<sup>th</sup> JULY 2009 AT 10 AM

PROF. H.P. KHINCHA

(Vice-Chancellor, Mysore Engineering University)

will be the Chief Guest and confer the Annual Awards

SRI K. JAIRAJ, [A.S.]

(Principal Secretary to Government of Karnataka  
Department of Energy)

will deliver the Valedictory Address and  
present prizes to winners of  
Annual Janki, Akshaya, Manoja Competition  
for Participants & prepare G.S. Sangeetha Margdarshi Praga

Byranga Channarayana at 9:45 am

# ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

ಭಾನುವಾರ, 12 ಜುಲೈ 2009, ಬೆಂಗಳೂರು, 10.00 ಘಂಟೆಗೆ

## ಜೀವಮಾನ ಸಾಧನೆಗಾಗಿ

ವಿದ್ವಾನ್ ಡಾ|| ಎ.ಆರ್. ಮುನಿರತ್ನಂ  
& ಶಿಃ ತಾವಿಲ ಕಾಲಾ ಶಿರೋಮಣಿ  
to Vidwan Dr A.R MUNIRATHNAM

ವಿದ್ವಾನ್ ಮೈಸೂರು ಎಸ್. ಮಾಹದೇವಪ್ಪ  
& ಶಿಃ ಸುಧಾ ರಾಜ್ & ಡಾ|| ರಾಮಾ ರಾಜ್  
to Vidwan MYSORE S. MAHADEVAPPA  
ICourtesy SUDHA R.RAO & Dr A.R.RAMA RAO  
RAMASUDHA CHAR TIES.

ಡಾ|| ಬಿ.ಎಂ. ಸುಂದರಂ  
& ಶಿಃ ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಮ ಕಲ್ಯಾಣಿ  
to Dr. B.M. SUNDARAM

## ಯುವಸಾಧನೆಗಾಗಿ

ವಿದ್ವಾನ್ ಎಸ್. ಪ್ರೀತ್ಯಲಿ  
& ಶಿಃ ಲಯಲ ಕಾಲಾ ಶಿರೋಮಣಿ  
to Vidwan S SRISHYLA  
ICreated by Kharan Kala Shromani H.P RAMACHAR  
Courtesy Vidwan S.R.LATHA

ವಿದ್ವಾನ್ ಎಸ್.ಜಿ. ಪ್ರಮಥ್ ಕಿರಣ್  
& ಶಿಃ ಲಯಲ ಕಾಲಾ ಶಿರೋಮಣಿ  
to Vidwan S.G. PRAMATH KIRAN  
ICourtesy CARNATIC MUSIC ASSOCIATION  
OF NORTH AMERICA

ಅಮೃತನಗರ ಜಾನಕಿ ಅಮ್ಮಲ್ ಪಾಠಶಾಲೆ  
& ಶಿಃ ಲಯಲ ಕಾಲಾ ಶಿರೋಮಣಿ  
to Amruthur JANAKI AMMAL MEMORIAL  
COMPETITION FOR PERCUSSIONS  
ICourtesy AMRUTHUR JANAKI AMMAL  
CHARITABLE TRUST & ROTARY CLUB OF BANGALORE  
LAVELLE ROAD BANGALORE

ವಿದ್ವಾನ್ ಗುಣಪ್ಪ ಸ್ವಾಮಿ  
& ಶಿಃ ಲಯಲ ಕಾಲಾ ಶಿರೋಮಣಿ  
to Vidwan G.S SRIRAM MEMORIAL PRIZE  
ICourtesy Vidushi REVATHI MURTHY

ವೆನು: ಬೆಂಗಳೂರು ಗಾಯನ ಸಾಮಾಜಿಕ ಸಂಘ  
& ಶಿಃ ಬೆಂಗಳೂರು ಗಾಯನ ಸಾಮಾಜಿಕ ಸಂಘ  
YOU ARE CORDIALLY INVITED

## PRESENTATION OF AWARDS

On Sunday, 12<sup>th</sup> JULY 2009 at 10 am,  
during Valedictory

## LIFE TIME ACHIEVEMENT AWARDS

PALGHAT MAMI IYER MEMORIAL AWARD  
& shiಃ THAVIL KALA SHIROMANI  
to Vidwan Dr A.R MUNIRATHNAM

PALANI SUBRAMANYA PILLA. MEMORIAL AWARD  
& shiಃ SANGEETHA KALA NIPUNA  
to Vidwan MYSORE S. MAHADEVAPPA  
ICourtesy SUDHA R.RAO & Dr A.R.RAMA RAO  
RAMASUDHA CHAR TIES.

BANGALORE K VENKATARAM MEMORIAL AWARD  
& shiಃ SANGEETHA KALABHUNA  
to Dr. B.M. SUNDARAM

## YOUTH ACHIEVEMENT AWARDS

H.PUTTACHAR MEMORIAL AWARD  
& shiಃ LAYA KALA PRATHIBHA MANI  
to Vidwan S SRISHYLA  
ICreated by Kharan Kala Shromani H.P RAMACHAR  
Courtesy Vidwan S.R.LATHA

PAC - CMANA ENDOWMENT PRIZE  
to Vidwan S.G. PRAMATH KIRAN  
ICourtesy CARNATIC MUSIC ASSOCIATION  
OF NORTH AMERICA

DISTRIBUTION OF PRIZES TO WINNERS OF  
AMRUTHUR JANAKI AMMAL MEMORIAL  
COMPETITION FOR PERCUSSIONS  
ICourtesy AMRUTHUR JANAKI AMMAL  
CHARITABLE TRUST & ROTARY CLUB OF BANGALORE  
LAVELLE ROAD BANGALORE

PRESENTATION OF G.S SRIRAM MEMORIAL PRIZE  
ICourtesy Vidushi REVATHI MURTHY

Venue: BANGALORE GAYANA SAMAJA  
& SH ROAD BANGALORE 560004  
YOU ARE CORDIALLY INVITED

# 'THALAVADYOTSAV 2009'

## PROGRAM SCHEDULE

### WEDNESDAY, 8<sup>th</sup> JULY 2009 INAUGURATION

- 6:00 pm : SHALU-GRAIL FUNCTION (Poornakumbha at 5:45 pm)  
7:00 pm : PRAVEEN GODKHAND & M.K. PRANESH (Kuvayagubandi) ANOOR R. ANANTHAKRISHNA SHARMA  
mridangam N. AMRIT khangadi S.G. PRAMATH KIRAN morching and other percussions  
JAGADISH KURTHKOTI pakhawaj, UDAY RAJ KARPUR & MADHASUDAN tabla  
H.C.K. BHATT MEMORIAL PROGRAM  
(Courtesy: Dr. SREEDevi and Dr. H.K. CHANDRASEKHAR, U.S.A.)

### THURSDAY, 9<sup>th</sup> JULY 2009

- 5:45 pm : Special Jaya Vinaya: G. GURUPRASANNA (khangadi) B.S. ARUNKUMAR drums  
NAGANNA AND A. VENKOBACHAR MEMORIAL PROGRAM (Courtesy: Vidushi A. ANAND)  
6:40 pm : S. SHANKAR (vocals) C.N. CHANDRASEKHAR (violin)  
A.V. ANAND mridangam U.N. GIRIDHAR UDUPA (ghataint)  
J.D.N. RAO MEMORIAL PROGRAM (Courtesy: Smt. NALINI RAO & family) and  
J.D. NARAYANAMURTHY MEMORIAL PROGRAM (Courtesy: Smt. YAMUNA DEVI & family)  
Chief Guest: Smt. N. KRISHNAMURTHY, Former Director, All India Radio, New Delhi

### FRIDAY, 10<sup>th</sup> JULY 2009

- 5:45 pm : Lecture: MUSIC TECHNOLOGY & RECORDING ARTS: Dr. SIGMUND ROTHSCHILD (USA)  
6:45 pm : A.K.C. NATARAJAN (clarinet) M.S. GOVINDASWAMY (violin)  
Dr. A.R. MUNIRATHNAM (tabla) B.C. MANJUNATH mridangam  
ANDOR SURYANARAYANA MEMORIAL PROGRAM (Courtesy: Smt. S. ARUNKUMAR  
BANGALORE GAYANA SAMAJA ENDOWMENT PROGRAM  
Chief Guest: Dr. K.N.B. Murthy, Principal, P.E.S. Institute of Technology, Bangalore

### SATURDAY, 11<sup>th</sup> JULY 2009

- 5:00 pm : Lecture: ARITHMETICS IN KARNATAK MUSIC by Dr. B.M. SUNDARAM  
Vidwan Dr. R.K. SR. KANTAN ENDOWMENT PROGRAM  
5:45 pm : GRESHMA VAIBHAVA (VISHWA VADYA SAMMILANA) Special program on world  
percussions by lady artistes, directed by Dr. H.S. ANASUYA KULKARNI  
AALITHA & ASHWATHANARAYAN MEMORIAL PROGRAMME (Courtesy: Mrs. HEMA NARAYAN)  
6:45 pm : S. SOWMYA vocals CHARULATHA RAMANUJAM tabla V. KRISHNA mridangam  
S. SRISHYLA ghulam COURTESY: Smt. V. KRISHNAN PARTHASARATHY SWAMY SABHA  
Chief Guest: Smt. N. ANANTHARAMAIAH, President, S.T.M. Cultural Academy, Bangalore

### SUNDAY, 12<sup>th</sup> JULY 2009 VALEDICTORY SESSION

- 10:00 am : VALEDICTORY Poornakumbha at 9:45 am  
CONFERRING OF AWARDS  
DISTRIBUTION OF PRIZES TO WINNERS OF AMRUTHUR JANAKI AMMAL MEMORIAL  
COMPETITION FOR PERCUSSIONS  
Courtesy: AMRUTHUR JANAKI AMMAL CHARITABLE TRUST  
& ROTARY CLUB OF BANGALORE, LAVELLE ROAD, BANGALORE  
PRESENTATION OF G.S. SRIRAM MEMORIAL PRIZE  
(Courtesy: Vidushi REVATHI MURTHY)







# **Hon'ble SRI B.N. VIJAY KUMAR**

*Member of Legislative Assembly  
Jayanagar Constituency, Bangalore,  
Karnataka State*

Sri B.N. Vijayakumar is a B.E. in Civil Engineering from B.M.S. College of Engineering, Bangalore. He had his High School Education at Rashtriya Vidyalaya, Bangalore and also holds a Diploma degree from Acharya Patashala, Bangalore.

His association with Rashtriya Swayamsewaka Sangha and Akhila Bharatha Vidyanthi Parishat dates back to his childhood days. He has played a major role in the Sadbhavana Yatra in all Taluks of Punjab when atrocities were committed on the Sikh community in New Delhi. He has accompanied Dr. Murali Manohar Joshi, the former President of B.J.P. when he hoisted the national flag in Srinagar, Kashmir. He has contributed to the relief operations during the earthquake in Gujarat and floods in Orissa. He has also played a major role in fund collection for Prime Minister's Relief Funds during the Kargil War.

Sri Vijayakumar has held important positions in the State B.J.P. such as General Secretary for State Yuva

Morcha, General Secretary for Jayanagar Assembly Segment; General Secretary for Bangalore City and President Bangalore City. He was also a member of the South India Cultural Committee constituted by the then Prime Minister of India Sri Atal Bihari Vajpayee.

Sri Vijayakumar is serving as Office Bearer in many organizations, such as Coordinator for 'Citizens for Justice', President, Sri Samakruthi (Social Organisation); Treasurer, Sri Sathya Educational Society, Byrasandra, Bangalore; President, Sarvagna Mithra Mandali, 9th Block, Jayanagar, Bangalore, President, 'Sahasi' (Association for Courageous Youth) and others.

Sri Vijayakumar has represented the public in many issues like Parking Fee Hike, Corporation Tax, Power Charges, Water Tax and others. He is a prominent voice against terrorism and intolerance. He is a simple, clean and friendly person readily accessible to the general public. He is also a dynamic and popular personality in the society.



### Dr. Pandit NARASIMHALU WADIVATTI

*Internationally Renowned Hindustani Carnatic Artist  
& President, Karnataka Sangeetha Nritya Academy*

Narasimhalu Wadivatti was born in 1942 in Wadivatti village of Raichur district of Karnataka. He hails from a family with deep roots in traditions and respect for Indian Culture, where music was a passion. His father Sri Buddappa was a tabla artist of repute while his mother Rangamma was a well known devotional singer in her own right. His grand father Hobappa was a shehnai vidwan. Thus was laid a strong foundation for a total commitment to music.

Narasimhalu Wadivatti is an innovative caronnet player. He gave a new dimension to caronnet which was otherwise a western orchestra instrument by adopting it to Hindustani tradition of music. Not only did he teach himself the art of playing this instrument but he also went to introduce many subtle changes to make it adoptable for Hindustani music.

Narasimhalu Wadivatti gratefully acknowledges the imprints left by his masters who taught him Hindustani vocal. He was initiated to Hindustani music by Late Pandit Siddarama Jambasiddhi of Gwalior and Jaspur

gharanas. Narasimhalu also learnt nuances of music from Pt. Mallakarna Mansur.

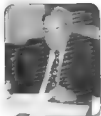
Narasimhalu is known for his experiments with his instrument. His aim has been to make the instrument produce a series of sounds in such a way that the listener can get a near vocal impact. Movement from one note to another has to be so elegant as it happens in a vocalist. The vocalist in him has richly contributed to enhancing the pleasure of the listener. It is indeed a pleasure to listen to him skillfully navigate through the keys of the difficult instrument to produce a range of melodious sounds and ragas.

He has traveled through the length and breadth of the country with his troupe. He has performed in all known centers of music. For a decade now he has been seriously involved in uplifting the art and music through his music schools 'Svara Sangama Sangeetha Vidyalaya' at Raichur and 'Pt. Narasimhalu Wadivatti Music academy' at Bangalore, training hundreds of youth.

Pandit Wadivatti is well known for jugaibandhis with Vidwan Kadri Gopalanath on saxophone, Sri A K C Natarajan on clarinet (camatic style) Dr Kunnakudi Subramaniam on veena and Dr William Powel of USA on clarinet in western music. He however is famous for his solo concerts.

Narasimhalu has many cassettes and CDs to his credit. He has represented Indian culture on the occasion of World Kannada conference in different parts of U.K. and USA. He is regularly featured in the national programmes of All India Radio and Doordarshan and various private TV channels. He has been also been a visiting

professor to California University. He has directed music for French film 'HATHI'. He has received many awards and accolades. Prominent among them being 'Surmani' by Sur Sringar Samsad, Mumbai, Karnataka Kala Tilaka' by Karnataka Sangeetha Nruthya Academy; Gold medal and the title of 'Asthana Vidwan' by Sri Sharada Peeta of Sringeri Mutt by Jagadguru Sri Sri Bharati Tereertha Swamiji; Karnataka Rayotsava Award, Hindustani Clarinet Sangeetha Rathna by Govt. Music College, Coimbatore, Govt. of Tamil Nadu Outstanding Artists of the 20<sup>th</sup> Century by International Biographical Centre, Cambridge



### **Professor H. P. KHINCHA**

Vice Chancellor  
Vivekananda Technological University  
Jhana Sangam, Belgium

Professor H.P.Khincha completed his B. E. in Electrical Engineering in 1966 from Bangalore University with a 2<sup>nd</sup> Rank, M E (Power Systems) in 1968 from I.I Sc Bangalore with a 1<sup>st</sup> Rank and went onto finish his Ph. D. in 1973 from I.I.Sc. Bangalore

He started his career as Faculty at the Department of Electrical Engineering I I Sc, Bangalore in 1969. He has been a visiting faculty at prestigious universities across the world such as University of Calgary, Canada; University of Liverpool UK under IBUC Scheme; National University Singapore, EPFL, Lausanne Switzerland and others.

He has held important positions at Indian Institute of science Bangalore such as Chairman, Advisory Committee, Technology Development Missions (TDM), Chairman, Division of Electrical Sciences, Chairman, All India Graduate Aptitude Test in Engineering ; Founder Chief Executive, Society for Innovation and Development; Chairman, Department of Electrical engineering; Chairman, Centre for Scientific and Industrial Consultancy, Co-ordinator, Quality Improvement Program-Govt of India, Head, Industry Relations & Knowledge based Services, Chairman, Centenary Planning Committee, Advisor,

Technology Enhanced Learning Program and others

His areas of interest include Power System Protection, Real Time Protection and Control Applications, Signal Processing Applications in Power Systems, Computer Applications to Power System Problems, Distribution Automation, AI Applications in Power Systems. He has guided 8 Ph. D.s, 13 M Sc (Engg.) and has over 180 publications in International and National Journals and Conferences. He has organized more than 70 Conferences delivered over 50 invited talks. He is a consultant to various State Electricity Organizations such as Karnataka Power Corporation Ltd, Punjab State Electricity Board, Tamil Nadu Electricity Board, Orissa State Electricity Board, National Thermal Power Corporation, Kerala State Electricity Board etc. He has been responsible for implementing Energy Management System at Bhilai Steel Plant, Upgrading of Control System of Power Station at Kolghat for improving efficiency, Computerized Traffic Management System for Pune City for the first time in the country; Distribution Automation System for the City of Thiruvananthapuram and others.

As Chairman, Centre for Scientific &

Industrial Consultancy & Founder Executive of Society for Innovation & Development Dr. H.P. Khincha has been responsible for originating and steering a novel experiment for the first time in the country on Faculty entrepreneurship and Technology Licensing through the creation of TOTLE (The Office of Technology Licensing Entrepreneurship)

Dr. Khincha has been Chairman and/or Member of Committees at Ministry of Communication & Information Technology (MCIT), Council of Scientific & Industrial Research, Ministry of Human Resource Development, Center for Development of Advanced Computing, University Grants Commission, All India

Council for Technical Education, Steel Authority of India Ltd., Central Power Research Institute, Electronics Corporation of India Ltd. Hyderabad Karnataka Govt., Selection committees of Defence, MCIT, Space Dept etc

He has received many awards and accolades for his distinguished service to the society which include IEEE Millannum Award, Outstanding Young Person award by Bangalore Garden Jaycees, Gold Medal Award by Central Board of Irrigation and Power, Govt. of India, Fellow of the British Council and others. He has visited over 70 countries in the world on various assignments


**SRI K. JAIRAJ, I.A.S.**

*Principal Secretary to Government of  
Karnataka, Department of Energy*

Sri K. Jairaj is an I.A.S. Officer from the 1976 batch of the Karnataka Cadre. He is proficient in languages such as Hindi, Tamil, Teugu and French besides his mother tongue Kannada. Sri K. Jairaj is a graduate in Industrial Economics and a post graduate in Law, Economics and Development Economics. He has also undergone training at the Harvard University, USA as Mason Fellow for 1 year on special deputation.

Sri K. Jairaj has served in various capacities such as Assistant Commissioner for Land Revenue Management & District Administration, Project Officer for Rural Development, Deputy Commissioner Finance for Revenue, Managing Director for Finance, Economic Affairs; Deputy Commissioner at Tumkur for Land Revenue Management & District Administration, Managing Director for Institutional Finance, Private Secretary for Personnel, Public Grievances & Pensions Section, Staff

Officers, Ministers' Office, New Delhi; Managing Director for Small Scale Industries; Commissioner for Urban Development, Municipal Administration; Commissioner for Finance, Sales Tax; Managing Director Energy and Power at Bangalore; Chairman and Managing Director of Karnataka Road Transport Corporation, Officer on Special Duty for Civil Aviation, Principal Secretary for Personnel and General Administration; Managing Director of Karnataka State Industrial Investment & Development Corporation Limited; Commissioner of Bangalore Mahanagara Palike, Principal Secretary for Rural Development and Panchayati Raj, Government of Karnataka and presently serving as Principal Secretary for Energy Department Government of Karnataka.

Sri K. Jairaj is also a well known connoisseur of music and dance and is the Chairman of the Board of Trustees of the Bangalore Gayane Samaja.

# PALGHAT MANI IYER MEMORIAL AWARDEE - 2009

## DR. A.R. MUNIRATHNAM



Dr. A.R. Munirathnam was born to Smt Seethamma and Vidwan H Ramiah on 20<sup>th</sup> July 1940. His father H Ramiah was a reputed thavil artiste and an Asthana Vidwan in the erstwhile Mysore Palace. Dr. Munirathnam spent his early years at Rajamahal Guttehalli in Bangalore and started learning doli at the age of 6 from his maternal uncle Vidwan Venketaramanappa. He continued his learning under Vidwan Kornad Palanivel Pillai from whom he learnt all the intricacies and nuances of thavil playing.

Dr. Munirathnam was one of the first to establish doli as a solo instrument. He has more than 100 thavil solo concerts to

his credit. He is one of the few thavil vidwans who can also sing. His style of playing the thavil is unique and perfected over years of research and is intensely musical in its own right. His style is an aesthetic blend of boisterous stroke play, precise vyavahara and a rare feel for the occasion.

Dr. A.R. Munirathnam has shared the stage with legendary musicians such as Dr. V. Doraswamy Iyengar, Dr. S. Balachander, T.R. Mahalingam, Sheikh Chinna Moulana, Namagiripettai Krishnan, Pt. Ravishankar, Pt. Ali Akbar Khan, Pt. Alla Rakha, Kunnakud Vaidyanathan, Dr. M. Balamurali Krishna, Dr. K.J. Jesudas, Dr. N. Ramani, Pt. Hariprasad Chaurasia, Pt. Zakir Hussain, M.S. Gopalakrishnan, Umayalpuram K. Sivaraman, Chitti Babu, A.K.C. Natarajan, Dr. L. Subramanyam, Kadri Gopalanath and others. He has toured widely and performed at all leading Seshas in the country including Shanmukhananda Hall, Music Academy



Chennai Gwalior Music Festival, Mathura Music Festival and others. He has visited many countries on concert tours such as USA, UK, France, Germany, Australia, Belgium, Sri Lanka, Malaysia, Hong Kong and others.

He is a top graded artiste of AIR Bangalore and has performed in all leading slots including National Program of Music and Radio Sangeet Sammelan many times.

Dr. Munirathnam has received many awards and accolades for his contribution to Thavil. Prominent among the Awards he has received include Dolu Vishaarada Kavarithna by Sri C.R. Rajagopalachari, Kaimamani by Sri M.G. Ramachandran, the then Chief Minister of Tamil Nadu, Karnataka State Award by the then Chief Minister of Karnataka Sri D. Devaraj Urs, Ashtana Vidwan of Mantralaya, Dolu Nandishwara by Sri Veerendra Patil, the then Chief Minister of Karnataka, Dolu Vayya Sagara by the then Hon'ble Prime Minister of Malaysia Sri Thungu Abdul Rahman and others. He has also received a Doctorate in Philosophy in the field of Music by the World University, Arizona.

Dr. Munirathnam has served as a member in various committees such as All India

Broadcasting Advisors Board for 3 terms, Karnataka Sangeetha Nruthya Academy, Thiruvayyar Sri Thyagaraja Festival Governing Body and others.

Dr. Munirathnam has conducted many study circles to teach poor students and has rendered performances for charitable causes on numerous occasions. He has floated a trust which seeks to impart his knowledge of the Dolu to deserving students across the country. He has a special love and commitment to his home state Karnataka and has dedicated his life to social and charitable causes across the state.

**DR. A.R.MUNIRATHNAM** receives the **PALGHAT MANI IYER MEMORIAL AWARD** for the year 2009 and the title **'THAVIL KALA SHIROMANI'** presented by Percussive Arts Centre on 12<sup>th</sup> July 2009 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2009 - the Arts Centre's 28<sup>th</sup> Annual Percussive Arts Festival and Music Conference organised under joint auspices with the Bangalore Gayana Samaja at the Samaja premises.

## PALANI SUBRAMANYA PILLAI MEMORIAL AWARDEE - 2009

### VIDWAN S.MAHADEVAPPA



Sri Mahadevappa was born in a tiny village called Mudigundam near Mysore. Born with natural talents in Music and other arts, he got initiated to classical music very early. He also got opportunity to act in many local drama companies. He had his formal training in vocal music and violin under the tutelage of Sri Narayana swamy of Kollegal. Later he was accepted as a student by one of the great musicians of Karnataka Sri T. Puttaswamiah, younger brother of legendary Sri T. Chowdiah. Mahadevappa shifted to Mysore and had a rigorous training in a traditional Gurukula system of learning under the great Guru. It was here where Mahadevappa was introduced to the great musical ideas of chaste classical music. Guru taught the obedient student

and made him a wonderful musician perfecting all sections of the great divine art. Mahadevappa's artistry is the quintessence of the pristine purity of the respected Bidaram school of Music (Sri Thyagarajaswamy Paramapara) in which he is the torch bearer.

It did not take long for Sri Mahadevappa to establish as a leading violinist as his outstanding violin skills were recognized by one and all. He had the opportunity to widen his musical ideas by accompanying some of the greatest musicians of yesteryears. One of the most successful violinists and teachers, Sri Mahadevappa was offered the post of the Head of the department of Violin at the famous University of Mysore where he served as a professor for almost 26 years.

Consolidating the enormous achievements of his predecessors, and different new approach of contemporary Violinists, Mahadevappa designed totally new and complete Violin techniques creating an ideal style to express the great versatility of Violin with the strict

adherence to the Classicism. Sri Mahadevappa taught this brand new style of violin playing to his naturally gifted boys in a very traditional manner. A well-known task master, Mahadevappa hardly allowed his children to play at all. Constantly monitoring the progress of his children, Mahadevappa taught all the intricacies of Carnatic music to his brilliant sons, making them complete masters of the great traditional Music. It is a known fact that while teaching his sons, he used his Violin bow more to beat his children than playing violin! That is the nature of his strict teaching!

The new style closely follows the vocal approach, in keeping with Carnatic tradition and is a combination of strict adherence to the classicism. Perfect blend of emotive appeal, technical mastery, intellectual sophistication, virtuosity and amazing creativity. With the fidelity to pitch, rhythm and ornamentation, and proper perception of the musical spirit of great composers, Mysore brothers could stand out as deeply evolved musicians.

Though Mahadevappa contributed his two golden boys to the field of music, his significant services in training many other reputed violinists & vocalists are highly praised. He is very actively involved in a

great number of Music promotional works in Mysore city organizing various music series, conferences and also being honorary member of many distinguished organizations. He also served as the chairperson of the selection committee of Mysore palace Police Band musicians.

Recognizing his invaluable services in the field of music, Government of Karnataka has honored him with the highest state music Award 'State Sangeetha Vidwan'. He was also nominated a member of Karnataka state Sangeetha Nritya Academy twice. He is been an honorary chairperson of a number of reputed government bodies too. He was nominated the President of the prestigious JSS Music conference and was honored with the title of Sangeetha Vidyanidhi in the year 2001.

**Vidwan S. MAHADEVAPPA** receives the **PALANI SUBRAMANYA PILLAI MEMORIAL AWARD** and the title 'SANGEETHA KALA NIPUNA' presented by Percussive Arts Centre on 12<sup>th</sup> July 2009 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2009 – the Arts Centre's 28<sup>th</sup> Annual Percussive Arts Festival and Music Conference organised under joint auspices with the Bangalore Gayana Samaja at the Samaja premises.

# BANGALORE K. VENKATARAM MEMORIAL AWARDEE - 2009

## Dr. B.M. SUNDARAM



Dr. B.M. Sundaram was born on 10<sup>th</sup> September 1934 to the legendary thavil v dwan Needamangalam Meenakshi Sundaram Pillai and Smt. Bala. He had his musical training under Melattur Narayanaswami Iyer, Vayacheri Janakirama Iyer and K. Rama Iyer. Later he underwent further training under the legendary musician Dr. M. Balamuralikrishna for 7 years in the gurukula method.

He holds a B.A. in Economics. His passion and profession however have been music and musicology. He is a highly reputed musicologist with proficiency in Carnatic music, light music, western music and Hindustani music. He has been actively involved in research regarding various aspects of music and musicology from 1953 onwards. He is proficient in several languages including Sanskrit, Kannada, Tamil, Telugu, Marathi, Urdu and English.

He has authored many books and monographs which include - 'Palai Azhi',

on ascent and descent of more than 3000 ragas, scales of Carnatic music 'Splendour Of Svaras', an authentic biography of Guru Dr. M. Balamuralikrishna, 'Tala Sangraha', on features (lakshanas) of more than more than 1100 talas; 'Mangala Isai Mannergal', containing biographies of eminent Nagasvara and Thavil vidwans 'Tana Varna Tarangini', with 880 Tanavarnas, with all variations, as found in a number of books and manuscripts 'Great Layavadyakaras Of Carnatic Music', 'Rare Pallavis Of Yester Years', 'Harmonium Bangalore Arunachalappa', 'Harikatha Kalakshapam And its Evolution', 'Rare Tana Varnas Of Koranadu Natesa Pillai' (in Kannada) and many more. Besides these he has edited several works from the manuscripts of Sarasvati Mahal Library, Tanjavur, the recent one being 'Varna Svarajati'.

He has made 67 compositions inclusive of varnams and kritis in Sanskrit, Kannada, Tamil and Telugu languages, which have been brought out in an exclusive book 'Geeta Sundaram'. Besides he has composed music for more than 600 songs.

He was professionally employed as Music Producer and Music Composer in All India Radio, Pondicherry, 1978 to 1993. He has held several important positions such as President, Tyagabrahma Sabha

Tanjavur, **State Vice President**, Samskar Bharati, Tamil Nadu, **Member, Advisory Board**, Music Academy, Chennai, **Founder** of 'Kala Pari Seelana', Fine Arts Research Academy, Chennai, **Member, Advisory Panel** of Percussive Arts Centre and others

He has received many awards and accolades for his rich and varied contribution to music and musicology such as - 'Kala Bharati' - Gwalior, 'Sangeeta Shastra Kovida' - Salem, 'Kalarnamani' - Govt. of Tamil Nadu, **ITC Sangeeta Research Academy Award**, 'Kala Seva Ratna' - Rasika Ranyana Sabha, Chennai, 'Jnyana Samudra' - Mudra, Chennai, 'Seva Ratna' - Bharavi Fine

Arts, Cleveland, USA and many others. He has been awarded Ph.D. by McGill University, Canada for thesis on 'Two Ancient Temple Musical Instruments of South India - Nagasvaram and Thavil'

**Dr. B.M.SUNDARAM** receives the **BANGALORE K. VENKATARAM MEMORIAL AWARD** for the year 2009 and the title '**SANGEETHA KALABHINYA**', presented by Percussive Arts Centre on 12<sup>th</sup> July 2009 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2009 - the Arts Centre's 28<sup>th</sup> Annual Percussive Arts Festival and Music Conference organised under joint auspices with the Bangalore Gayana Samaja at the Samaja premises

*Wishing  
'Thalavadyotsav'  
a Grand Success*

**Sri S. BHAGAVAN & FAMILY**



# H.PUTTACHAR MEMORIAL AWARDEE - 2009

## VIDWAN S. SRISHYLA



Sri S. Srishyla was born in Bangalore on 20.05.1958 to Late Sri M.A. Srinivasan and Smt M.A. Bharathi. He started learning Mridangam at the age of 10 from Mridangam exponent Vidwan T.A.S. Mani of Bangalore. His keen enthusiasm in learning percussion was supported by his Guru and parents and strongly supported by his uncle Late Sri M.K. Narasimha Iyengar.

Sri Srishyla started playing Mridangam for Bhajans, Percussion ensembles and Gost ganas at the age of 14. Once he was advised by his Guru to play ghatam and he was immensely attracted towards it. He then learnt ghatam and from then on he started playing only ghatam.

His first concert was with the famous Belary Brothers at Mallaswaram Ramamandram, Bangalore, when he was 18. His way of playing ghatam was appreciated by his Guru and other artists which gave him confidence to continue playing only ghatam. By the virtue and blessing of his Guru he has been moulded as a good ghatam accompanying artist,

and then started accompanying various musicians of Karnataka. Thus he has earned the name 'GHATAM VIDWAN SRISHYLA' by public, Art Critics and Press media.

He pursued his learning from Vidwan Arjunan of Bangalore and learnt the techniques of ghatam playing and tan avarthanams in Concerts.

Vidwan Srishyla has given concerts all over the country and abroad in all major Sabhas and continues to do so. He is a Graded Artist of All India Radio and Doordarshan and has performed in South Zone Concerts, National Programmes of All India Radio and Doordarshan, Radio Sangeetha Sammelans, CPC and World Music Channels on many occasions. He was a special invitee in SAARC Summit and Rashtrapathi Bhavan, New Delhi to give concerts in front of dignitaries. He has participated in a number of Government (State and Central) sponsored programmes as also at various IT Parks in various Cities.

He has had the privilege of accompanying the stalwarts of Carnatic Music such as Sriyuths Chintanapalli Ramachandra Rao, R.K. Srikentan, Mararajapuram Sentanam, Madurai Somasundaram, D.K. Jayaraman, Volati Venkateshwarulu, Nukula Chinnu Sathyanarayana, Trichur Ramachandran, T.V. Shankaranarayana, Madurai T.N. Sheshagopalan, O.S. Thyagarajan, T.V. Gopalakrishnan, Navai Santhanagopalan, Rajkumar Bharath Unni Krishnan, T.M. Krishna, Sanjay Subramanyam, R. K. Padmanabha

Hyderabad Brothers, Molladi Brothers, Veena Doraiswamy Iyengar, R S Keshavamurthy, Emami Shankara Shastri, Chitt babu, Swaramurthy V N Rao, R K Srinivasa Murthy, Venkataraman, C Krishna Murthy, Dr N Ramani, B.N Suresh, Prepancham Sitaram, K S Gopalakrishnan, T S. Tatcher, R.R Keshavamurthy, M.S. Gopalakrishnan, M Chandrasekaran, Chalakudi Narayanaswamy, A K C Natarajan, Kadri Gopinath, Mandolin Srinivas, N. Ravikiran and others He has also accompanied Vidushis M.L. Vasantha Kumari, D K Pattamma, Radha Jaya akshmi, Bombay Sisters, Neela Ramgopal, M S. Sheela, T S Sathyavathi, Sudha Raghunathan, Nityashree, Sowmya, Rajalakshmi Tirunarayan, Suma Sudhindra, Sikkil Sisters, Kanya Kumari and others.

Sri Srishyla has been on stage with mridangam greats such as Srinuths H Puttachar, C.S Murugabhupathi, Krishnan Kutti Nayar, Umayalapuram Svaraman, Vellore Ramabhadran, V Kama akar Rao, Guruvayur Dorai, Madras A Kannan, A V. Anand, V S. Rajagopal, M S Ramaiah, H.P. Ramachar, Khanjura Vidwan Nagarajan and many others.

Sr Srishyla has given ghatam support to stalwarts in many LPs, Cassettes and CDs Apart from this he has participated in many Jazz Ensembles and Fusion Music concerts all over the world

Sri Srishyla toured foreign countries during 1981 with his Guru Sri T.A.S Mani and participated in percussion ensembles at International Music festival held at Shrewsbury, England. This programme was sponsored by ICCR After that he was invited to participate in Jazz Ensembles in West Germany, Switzerland and other European countries. In West Germany he

accompanied the famous Jazz group "Embryo" and assisted in bringing out an LP

In the year 1988 Srishyla was invited by the Indian Fine Arts Society, Bahrain to accompany Vidwan Madurai T.N Sheshagopalan's vocal concert and also given concerts all over Gulf Countries

In the year 1998 Saxophone Maestro Vidwan. Kadri Gopinath, invited Srishyla to play Ghatam accompaniment in his UK series concerts, South Asia Festival, which was broadcasted over BBC Channels.

Sr Srishyla has been honored with the title "KARNATAKA KALA JYOTHI" by Vidwan T.R. Mahalingam's Academy

Sr Srishyla is a Science Graduate from Bangalore University He was a drama artiste and has participated in many dramas such as 'Sattavaranerai' with Sri B.V Karanth and Sri G.V Iyer, 'Jo Kumara Swamy' and 'Sengaya Balya' with Sri Chandrashekara Kambara, 'Toga ak' with Sri Girish Karnad and C.R Simha Srishyla was also a State Basketball player, represented Karnataka State and Bangalore University. Sri Srishyla is presently working at Canara Bank, Head Office, Bangalore

S. Srishyla receives the H.Puttachar Memorial Award (created by Khanjari Kala Shiromani H P Ramachar and kind courtesy Vidushi B R Lathal) and the title 'Laya Kala Prathibha Mani' presented by Percussive Arts Centre on 12<sup>th</sup> July 2009 at the Vidwat Sadas during the Valedictory of Thalavadyotsava 2009 - the Arts Centre's 28<sup>th</sup> Annual Percussive Arts Festival and Music Conference organised under joint auspices with the Bangalore Gayana Samaja at the Samaja premises.

## PAC - CMANA ENDOWMENT PRIZE WINNER - 2009

### VIDWAN S G PRAMATH KIRAN



Pramath was born on 15<sup>th</sup> of February 1981 to the music loving couple Sn. T S. Ganesha Upadhyaya and Smt Sareswathi Upadhyaya which made him not care and further enhance his immense interest in music. A firm foundation was laid in the form of Carnatic Vocal singing under *Vidushi Vijayalakshmi* when Pramath was barely six. As other young kids, Pramath too wasn't away from getting tremendously attracted towards rhythm and percussion.

This became his dream come true when he started playfully playing various instruments at Hanumanthanagara Bimba, Summer camps for kids by legendary A S Murthy. But his innate talent was recognized by the famous singer and composer *Late Sn. Raju Ananthaswamy* who readily accepted him as a student and educated him with the art of playing tabla as an art. Pramath still remembers

the days when he played and was introduced as a budding young talent at various prestigious venues while performing with Raju. By this time playing instruments for him was not just his talent. It became his obsession and this passion of his was given justice by another tabla maestro *Pandit Uday Raj Kapoor* who introduced him to the intricate nuances of serious and professional tabla playing.

As Pramath slowly picked up his right moves on tabla, he was greatly attracted to the Carnatic classical rhythm patterns too. His interest was welcomed by the true master, *GaanaKalahari Vidwan Anoor Ananthakrishna Sharma* who was kind enough to bless him with a few droplets from his enormous ocean of knowledge. Pramath then developed into a creative Morsing artiste with the guidance of his guru. His exposure to various Percussion ensembles enabled him to widen his horizons in the art of solo playing and accompaniment.

Further to add to his expertise, he enjoyed the vivid sounds of the western rhythm instruments which he decided as his next venture. The African rhythm instruments like Djembe, Congas grabbed his attention. The vigorous practice has now paid off and he excels in these instruments including the western drums, electronic rhythm pads and the one of a



kind Spanish instrument Cajon Pramath has toured extensively many countries like UK , USA , Dubai , Australia , Singapore , Poland and Luxembourg

He feels himself to be blessed to have performed with great musician stalwarts like Vid Dr R. K Srikantan ,Vid Dr N Ramani ,Vid. R. K Suryanarayana, Vid Padmavathi Ananthagopalan ,Vid Shamala G Bhawe,Vid R A Ramamani,Vid M S. Sheela, Vid Nagamani Srinath,Vid Sudha Raghunathan,Vid Veenai Jayanthi Kumaresh,Vid Dr Suma Sudhindra, Vid Genesh Kumaresh, Vid Vidyabhushan, Vid N Revikiran, Vid R K Padmanabha ,Pandit Venkatesh Kumar and many luminaries to name

Pramath Kiran is a founder member of world music percussion group LAYATHARANGA. He is one of the proud members of various other groups like Layaahari, PEPAC and Shastriya Syndicate

He has accompanied eminent percussion artists like Sangeeta Kalaraina V d.Bangalore K Venkatram, Layakalanipurna A V Anand, Gasnakarabhushana Vid T A S Mani Vid M Vasudevarao,Pandit Ravindra Yavage,Pandit Yogesh Shamshi , Pandit Shubhankar Bannerji

He has composed and sequenced contemporary music and rhythm programming for many jazz and world music productions with artists like Amit Men and Keith Peters. Pramath feels blessed to be a part of a production composed and conducted by legendary vibro maestro Dr L Subramaniam. His also were not untouched by his talents Pramath has worked under many

well known music directors and well known singers like Dr P B Srinivas Padmashri S P Balasubramaniam and A S Chitra

This has in turn helped him mould and explore new horizons and carve a niche for himself as a talented percussionist. Pramath has accompanied several sugamasangeeta artist like C Ashwath,Shimoga Subanna,Late G V Atr , B K Sumitra , Kasturi Shankar and Ratnamala Prakash to name a few

Pramath has proved his multi faceted personality by being a successful sound designer and also a sound engineer "Laya Digi Works", his dream venture has been termed as one of the well equipped sound recording studios. This studio has undertaken the recording assignments of various music companies like HMV Times music, Home records, Navras records etc. not to mention that Pramath himself played the role of sound engineer in all these projects

Pramath had been recently awarded with the "Ananya Yuva Pratibha" award from Ananya and Nadapthyoti Sangeetha Sabha for his achievement in the field of Carnatic music.

S G Pramath Kiran receives the PAC - CMANA Endowment Prize instituted by Carnatic Music Association of North America presented by Percussive Arts Centre on 12- July 2009 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2009 - the Arts Centre's 28<sup>th</sup> Annual Percussive Arts Festival and Music Conference organised under joint auspices with the Bangalore Gayana Samaja at the Samaja premises.

## AWARDS AND DONORS

### PALGHAT MANI IYER MEMORIAL AWARD



Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilvama R Sessa Bhagavathar, a well-known musician, at Pazhayanur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbar and later under Sri Viswanath Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later Palghat Rama Bhagavathar Enneppadam Venkatarama Bhagavathar and for Chembai Vaidyanatha Bhagavathar. With the last, he had a successful all-India tour. His debut was in

the Music Academy when he was only 14 years of age. He came into contact with Mridangam Vidwan Tanjore Vaidyanathar with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai, there has hardly been a musician who did not covet having him accompany on Mridangam. Mani Iyer trained a large number of pupils and became the foremost Mridangist of the time. He received Presidential Award for Karnatak Instrument in 1956. He was invited in 1955 to participate in the Common Wealth Music Festival in London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam, the very art of playing which, the vadya evolved into a new technique in his hands. Music Academy Madras conferred on him the Sangestha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. Versatile Thevili Dr. A.R. Munirathnam Artist gets this Award for the year 2009.

### PALANI SUBRAMANYA PILLAI MEMORIAL AWARD



Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, Palani Subramanya Pillai belonged to a tribe of great giants in the field of Mridangam and Kanjira. He represented a that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique bani or style, characterised by Sunaadam, the beautiful synchronization of the right and left sides (va anthalai and thoppil) of the instrument. He was the appointed

Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamilisar Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Paighat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALA NIPUNA in the THALAVADYOTHSAVA organised by the Percussive Arts Centre. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to Vidwan Mysore S. Mahadevappa for the year 2009.

#### RAMASUDHA CHARITABLE TRUST



RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme **SHARE YOUR JOY WITH OTHERS**. It had a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samrudhhi Yojana, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the Government Higher Primary

School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages in and around Annekal. It has conducted Chaitanya Shibiras to educate Women Panchayat Members and Women Members of Mahila Mandals to know their duties and responsibilities, the literary programmes, the different aspects of Women class.

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. They have donated to recent earthquake relief houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan Mysore S. Mahadevappa for the year 2009.

**BANGALORE K. VENKATARAM  
MEMORIAL AWARD**



Born on 10th January 1934 to Post Master S Krishnaswamy Iyer & Smt Lakshmi Bangalore K Venkataram was a disciple of maestro Ghatam K S Manjunathan and also had guidance in vocal under Gana Kala Bhushana Anoor S Ramakrishna

Bangalore K Venkataram made his debut in performing in Karnataka Classical music in 1946 and commenced playing with the renowned maestro Mysore T Chowdiah who was in his prime at that time. Since then he had the privilege of accompanying stalwarts in the field like Mysore Vasudevacharya, Chembai Vaidyanatha Bhagavathar, Ariyakkudi Ramanuja Iyengar, Madurai Srinangam Iyengar of Mannargudi, Nagaswaram T N Rajarathnam Pillai, Musiri Subrahmanya Iyer, Dwaram Venkataswamy Naidu, Flute T R Mahalingam, Madurai Mani Iyer G N Balasubramanyam, Chittoor Subramanya Pillai, Alathoor Brothers Semmangudi Srinivasa Iyer, Dr Balamurali Krishna, Veena S Banchander, etc. He had to his credit the pleasure of having accompanied all leading artists like M.S.Subbulakshmi, D K Pettimall, M.L Vasanthakumari,

Emani Sankara Sastry, Sethur Subramanyam, T K.Rangachari, M D Ramanathan, Dr V Doraswamy Iyengar, Madurai Somu, Thitte Krishna Iyengar, Chintalapalli Ramachandra Rao R K.Srikantan, A. Subba Rao, Chitti Babu, Flute Ramani, Dr S. Ramanathan, Radha Jayalakshmi, Bangalore Violin Trio of H V,Krishnamurthy-Anoor Ramakrishna A.Veerabhadraiah, Prof T N Krishnan, Laigudi Jayaraman M S Gopalakrishnan R R Keshavamurthy, T.Gururajappa etc. He had also accompanied all leading lights of the present generation such as Trichur V . R a m a c h a n d r a n , T.V Shankaranarayanan, Mandolin Srinivas, Ravikiran, Bombay sisters T.N Seshagopalan, Hyderabad brothers Sanjay Subramayam, Flute Shashank Unnikrishnan, S Shankar, R K Padmanabha D.V Nagarajan and others

He had provided ghatam support with great masters like Kumbakonam Rangai Iyengar, Tanjore Ramadas Rao, Palghat Mani Iyer, Palani Subramanya Pillai, Ramanathapuram Murugabhoopathy T K Murthy, Palghat Raghu, Vellore Ramabhadran, Umayalpuram Sivaraman Rammohan Rao, Kamalakara Rao Karaikkudi Mani, T M Puttaswami C K Ayyamani Iyer, M.L.Veerabhadraiah etc. He also played double mridangam with Tanjore Upendran, A V.Anand etc. Other activities of Venkataram included his contributions in the academic side like authoring, editing, publishing, several monographs on Percussive arts, serving prestigious organisations like Percussive Arts Centre (Director), Karnataka Ganakala Parishat (Founder Secretary and Vice President), Academy of Music Bangalore (One of the founders), Bangalore Gayana Samaja (Experts'

Committee member and involved in several music teaching institutions like Ayyanar College of Music, Vijaya College of Music and the State Academy. He was the Editor of the quarterly newsletter 'Thalavadya' of Percussive Arts Centre till his demise.

Venkataram had directed and presented Percussion Ensembles with innovative ideas and himself played the *Gethu Vadya* in the Laya Lahari percussion ensemble. Venkataram served the Karnataka Sangeetha Nruthya Academy as member, Chairman of the Proficiency examinations of Govt. Examination Board, Chairman of the Text Book Committees for Thalavadyas, Member of National Talent Scholarship Govt of India, Selection Committee Chairman of AIR for specific recruitments, Judge for AIR Music competitions etc. He had presented Special Features and Lectures on different topics on the AIR and at the Music Conferences of the Madras Music Academy, Indian Fine Arts Society - Chennai, Karnataka Ganakala Parishat, Bangalore Gayana Samaja, JSS Sangeetha Sabha - Mysore, Chembur Fine Arts Centre - Mumbai etc.

Venkataram had several Titles and honours to his credit, important among them being the Chowdiah Memorial Award (1992), State Academy Award - Karnataka Kala Thilaka (1993), Karnataka Rajyotsava Award of Govt. of Karnataka in Nov 2001 by Chief Minister S.M. Krishna, Recipient of Senior Fellowship of Dept of Culture, Govt. of India. He

presided over the 28<sup>th</sup> Music Conference of the Bangalore Gayana Samaja in the 90<sup>th</sup> Year. In 1996 and received the coveted honour 'Sangeetha Kalarathna' the first Ghata artist to get such an honour.

Bangalore K Venkataram has left behind his wife Sangeetha Kasala Bhoshini, Vidushi G.R. Jaya, son V. Krishna (Mrudanga), daughter V. Kalavathy Avadhoot (Vocal), daughter-in-law N.R. Harini (Vocal) all of whom are approved and graded artistes of A.R. & R.D. a rare combination of all the members of a single family being AIR approved musicians.

Proteges and those benefitted by his guidance include Flute B.N. Suresh, wife G.R. Jaya, T.S. Sathyavathy, Padma Gurudutt, Nilakanta Ramesshi, Anoor Dattatreya Sharma, son V. Krishna etc.

The Arts Centre has instituted the Sangeetha Kalarathna BANGALORE K VENKATARAM MEMORIAL AWARD in the name of its Founder. All persons connected with Indian Classical Music - musicians, musicologists, art critics and others (of age 70 years and above) who have served the cause of Indian Classical Music with distinction for several decades, will be considered for this Lifetime Achievement Award in memory of Sri Bangalore K. Venkataram. Veteran Musicologist Dr. B.M. Sundaram receives the BANGALORE K VENKATARAM MEMORIAL AWARD for the Year 2009.

## H. PUTTACHAR MEMORIAL AWARD



Born in 1898, Veteran mridangist late H Puttachar was instrumental in popularising the mridanga and accorded a pride of place in the Karnatak concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddas under the guidance of his father Honnacher. He learnt vocal, harmonium and violin from Chickanna. Then he learnt

table from Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes T Chowdiah & B. Devendrappa's course prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khanyari player-son H P Ramachar. This award will be presented annually, to an young versatile musician in recognition of the contribution to the field of carnatic music. Vidwan S. Srishya gets this award for 2009.

## H P RAMACHAR



Vidwan H P Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9-7-1925 has been a byword for the Khanyara play. Hailing from a family of Yakshagana artists he started learning

mridanga from his father. However, he was attracted towards Khanyara and became an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sr Krishnara, a Wodeyar conferred upon him the title 'Master Bala Vidwan'. Ramachar has the credit of accompanying the doyens of Karnatak Music of his time. Besides electronic media performances his stint beyond the seas have won paens of praise from all quarters. He has also participated in the percussion ensembles with Zakir Hussain and Velore Ramabhadran. Ramachar has added new dimensions to the Khanyara play with his innovative approach and creative imagination. His lecture

demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Medhur" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among them the Kannada Rajyotsava Award,

PAC's Palani Subramanya Pillai Award and the title 'Laya Kala Nipuna' and prestigious "K. Puttu Rao memorial Palghat Manni Award" and Sangeetha Kalarastha of Bangalore Gayana Samaja need special mention.

Ramachar has instituted "H. Puttachar Memorial Award" (an award in memory of his father H. Puttachar) to be awarded to an young versatile musician. After his demise his daughter Khanjan Vidushi B.R. Latha has kindly consented to donate the award. This award is presented to Vidwan S. Srishyla this year 2009.

## CMANA

*(Carnatic Music Association of North America)*

CMANA is a non-profit, tax-exempt organization whose objective is to promote the learning, understanding and appreciation of Carnatic Music in the USA. CMANA was founded in 1976 and is run by elected volunteer trustees. Every year, CMANA sponsors concert tours of JSA by eminent Carnatic musicians.

CMANA also conducts music concerts, lecture demonstrations, and music contests for Children at NJ. They have endowed a Prize to be presented to an young Percussion Artist below the age of 30. S.G. Pramath Kiran receives this prize for the year 2009.

## G.S. SRIRAM MEMORIAL PRIZE



G.S. Sriram

G.S. Sriram, a promising ghatam artist and a disciple of Late Vidwan R.A. Rajagopalan, passed away under tragic circumstances at Gorur in the River Nethravathi. In his memory, a prize has been instituted by his mother Vanka Vidushi Revathi Murthy. This Prize will be given to the 1st Prize winner in the senior category of the annual Amruthur Janaki Ammal Memorial Percussion Competition conducted by the Arts Centre Chs. Puranika receives the prize this year.

## PERCUSSIVE ARTS CENTRE (R)

163, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

### Report for the period 2008 2009

Palghat Mani Iyer Memorial Arts Centre was founded in 1981, to promote the interests of Percussive Arts and highlight the Role of Laya in Music. This was registered as "Percussive Arts Centre" in Aug 1985 as a purely non-commercial, non-profit, cultural organisation. Members of the Arts Centre include the Founder Members, members of the Reception and other Sub-committees. Programmes are being organised to emphasise the 'Role of Laya and Thala' in Concerts, intended to educate intelligent listeners on better appreciation of these aspects.

The focus of the year's activities was THALAVADYOTSAV 2008 - the 27th Annual Percussive Arts Festival and Music Conference that happened from 9 to 13 July 2008. On the 9 July 2008 the festival was inaugurated by Justice Dr SANTOSH HEGDE, Lokayuktha, Karnataka State. His holiness Sri Sri Sri VEERESHAANANDA SARASWATHI SWAMIJI, Head Pontiff, Ramakrishna Vivekananda Ashrama, Tumkur, was the Chief Guest and released the Souvenir Publication of the Arts Centre. Prof M R. DORESWAMY, Founder Chairman, P.E.S. Group of Institutions, Member of Legislative Council, Karnataka, was the

Chief Guest for the valedictory on Sunday 13 July 2008. Prof M R Doreswamy presented Lifetime Achievement Awards to eminent artistes and Youth Awards to young reputed artists. Sri MANU BALIGAR, Director, Directorate of Kannada & Culture, Government of Karnataka, delivered the valedictory address, presented prizes to winners of Thalavadya Pratiyogitha Amruthur Janak Ammal Memorial Competition for Percussions (Courtesy: Amruthur Janak Ammal Charitable Trust and Rotary Club of Bangalore) and the G S Srinam Memorial Prize (Courtesy: Vidush Revathy Murthy).

PALGHAT MANI IYER MEMORIAL AWARD was presented to MRIDANGA VIDWAN MADURAI T SRINIVASAN PALANI SUBRAMANYA PILLAI MEMORIAL AWARD (Courtesy: Smt Sudha R Rao and Dr A H Rama Rao Ramasudha Charitable Trust) was presented to VIDUSHI D K PATTAMMAL. BANGALORE K VENKATARAM MEMORIAL AWARD was presented to -- Msharnahopadhyaya Dr R SATHYANARAYANA

H PUTTACHAR MEMORIAL AWARD (created by Khanjari Kala Shroman H P.Ramachari; Courtesy: Vidush



B.R. Latha) was presented to **Sri M. VASUDEV** for Mridangam. **PAC - CMANA Prize** (Courtesy: Carnatic Music Association Of North America) was presented to **Sri B.S. ARUN KUMAR**. G.S. Srinivas Memorial Prize was presented to **Chl. ANIRUDHA** - 1st Prize winner in Tharavadya Pratyogitha

Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange for Classical musicians. The YOUTH FORUM of the Arts Centre organised listening Sessions - with Veena Paris Centre for Arts Study circles, Krishnothasava, Children's Day programmes, including the Amruthur Janaki Ammal Memorial Competition for Percussions (Courtesy Amruthur Janaki Amma Chantable Trust) were conducted. The Percussion competition was co-sponsored by the Rotary Club of Bangalore. Details of all the programmes conducted during the Year are furnished separately.

"Vrushti" - Percussion Ensemble of the Arts Centre - directed by Vidwan Anoor Ananthakrishna Sharma with thematic innovations was presented at various places, under assistance of Department of Culture, Ministry of Culture, Govt. of India.

Video Documentaries of eminent artists have already been on our anvil. Veterans Th. K. Krishna Iyengar, R.K. Srikantan, Dr. V. Doraswamy Iyengar, Anoor S.

Ramakrishna and veteran violin maestro R.R. Keshavamurthy, A.V. Anand have so far been covered.

The Arts Centre has also been publishing a quarterly newsletter originally called PERCUSSIVE ART later renamed as THAALAVADYA for the last 19 years. The newsletter continues to generate enthusiastic response from our readers.

Sangeet Natak Akademi, New Delhi Dept. of Culture - Govt. of India Directorate of Kannada & Culture - Govt. of Karnataka, have helped us with the grants-in-aid. Dr. Sridevi & Dr. H.K. Chandrasekhar of USA have helped with their Endowment for the "H.C.K. Bhatta Memorial" programmes, some of which have already been brought as Monographs. Dr. Anasuya Kulkarni & Sr. N.R. Kulkarni have been assisting in meeting the printing expenses of our publications and also patronising the Arts Centre's annual festivals.

Besides these endowments already instituted are Ghatam K.S. Manjunathan Memorial Endt. (M. Vishnu), Thyambal G. Krishnaswamy Endt. (G.R. Jaya), Usha Char Endowment (since enhanced to Rs. 22,000, this year), M.S. Sheela & B.K. Ramaswamy Endt., B.S. Somanath Endt., Meena Nagarajan Memorial Endt. (Dr. N. Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt. Rukmini Chanties (since enhanced to Rs. 20,000).

Merching L. Bhimachar Endt (B. Dhruvaraj & B. Raashekhar), Nagamma & A. Venkobachar Memorial Endt (A. V. Anand), R. K. Sankaran Endt (for an Academic event in the Thavaadyothsav) Bangalore K. Venkataram Shasthipoorthy Endt, Anoor S. Ramakrishna Shasthipoorthy Endt & C. Narasinga Rao & Srinivasa Rao Memorial Endt (N. Gurudutt & family) are the other endowments. Salem V. Sagaraghavachanar Endt (V. Krishnan), M. Krishnaswamy memorial Endt (Pervathy Krishnaswamy), Ganakala Bhushana Anoor S. Ramakrishna Memorial Endt (Anoor R. Ananthakrishna Sharma), P. S. Seethamma - G. V. Rangeswamy - G. R. Ramachandra Memorial Endt (G. R. Doraswamy), Nandalala Philosophy Endowment (Ramadevi Ramanujam) are the Endowments for Krishnothsava Rukmini Charities and Sangeetha Kalaa Sevamani, Ganakala Bhushana R. K. Padmanabha have been donating for programmes in this Series. We remember with gratitude the support Late Sri J. D. N. Rao, our Patron-in-chief who was actively associating himself with all our activities. Nalin Rao and family have created an Endt with J. D. N. Rao's sister R. N. Yamuna Devi (daughter of J. D. Narayana Murthy, retired Sessions Judge and himself a connoisseur and a conservative music critic)

Some more endowments have been instituted in the last three years. The children of Justice Nittoor Sreenivasa Rao, late Sri N. S. Chandrashekara Jayaseetha Premanand, Lalitha Sudarshan & N. S. Subbana instituted the Justice Nittoor Sreenivasa Rao and Padmamma Sreenivasa Rao Memorial Endowment for a program to be conducted in the month of January. From the last year Vidwan B. R. Ravikumar has come forward to sponsor the M. S. Ramachandra Memorial Program. Vidushi Revathi Murthy has instituted an endowment to present G. S. Sriram Memorial Prize to the 1st Prize Winner in the Senior Category in Thalavadya Pratyogitha - Annual Amruthur Janki Annual Competition for Percussions. The Arts Centre expresses its gratitude to all the sponsors of the various endowments for their continued support.

A major financial problem arose a few years back with certain establishments like Karnataka Power Corporation (KPC), deciding not to renew the Fixed Deposits and having returned the Deposit amounts for not being able to give Annual Interests stipulated earlier. Our investments at UTI underwent heavy setbacks in the dividend-incomes. Under these circumstances, we have been compelled to request the Endowment Donors to increase their Endowment amounts, and also constrained to club 2, 3 or more Endowments together to meet

the expenses which are steadily going up. Auditorium rentals, conveyance, boarding & lodging, printing & postage and the resultant increase in Honoraria to artists, are causing anxiety.

Sri Jayarama Seva Mandali, Jayanagar, Bangalore, Ayyanar College of Music, Mol eswaram Sangeetha Sabha, Indian Institute of World Culture, Veena Pari Centre for Arts, Ananya GML Cultural Academy, Gokhale Institute of Public Affairs, N R Colony, have helped us in co-sponsoring our programmes. Several organisations like MICO, M/s. McDowell & Co. Ltd., and connoisseurs like V. Krishnan, Former General Manager, MICO, B S. Iyer, Company Secretary, MICO, S D Shibulal, Sarojini Damodaran Trust, P S Ramesh, Measurements & Controls India Pvt. Ltd., V Krishnan, Sri Parthasarathy Swamy Sabha, D R Srikantiah, M/s. Associated Trading Corporation, Dr K R Gururaja Rao, Col H S Shankar, Smt Radhika and Sri Raj Narayan, Radal Systems, Y G Madhusudan, Managing Director Yedalem Group, Sri Maruthi Prasad, Vidwan B.S. Arunkumar, Ms. Hemaa Narayan, Managing Trustee & Principal, Sudarshan Vidya Mandir, Sri S D Chakravarthy, Dirak India Ltd., Sri S Bhagavan, Sauter Race, have assisted us through their valuable contributions and donations. We wish to convey our gratitude to all of them. M.R Doraiswamy Iyengar, our President, has been a pillar of strength and has been guiding us in all our activities. Sangeetha Kaandhi Dr. R K. Srikantan is the

Chairman of our Advisory Council. On my personal behalf I convey my gratitude to the President, Patrons, Chairman, Convenors and Members of the various Committees, who have extended their support. I hope their support and co-operation will continue in all our future endeavours in the cause of promotion of percussive arts.

A Website has been created for the Art Centre and may be accessed at [www.percussiveartscentre.org](http://www.percussiveartscentre.org). The Newsletter of the Arts Centre is also uploaded on to the website for global access. We have received critical acclaim from our friends in other countries and this has really given us a shot in the arm to seek higher goals.

The Arts Centre has been recognised all over the country and abroad not only for the type of programmes conducted but also for the numerous publications it has brought, which possess priceless material which have been thus preserved for posterity. The Arts Centre, which has already carved a niche for itself, should scale greater heights and become an organisation where great souls are constantly involved and great music pervades all the time. All the new initiatives undertaken will be continued to source and preserve all material with regard to percussion art forms across the world, for posterity.

for Board of Management  
V KRISHNA  
Executive Director

# PERCUSSIVE ARTS CENTRE (Regd.)

83, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

## PROGRAMMES CONDUCTED DURING THE YEAR 2008 2009

**Thursday** at 6 30 pm PEPAC - 'VRUSHTI' (Instrumental Ensemble of Percussive  
**17-04-08** Arts Centre) at Sri Jayarama Seva Mandali,

**Saturday** at 6 30 pm under joint auspices with and at Sri Jayarama Seva Mandali  
**26-04-08** 8th Block, Jayanagar Bangalore - 560 082 C Narasimha Rao and  
R Srinivasa Rao Memorial Endowment Programs (Courtesy Vidush  
Padma Gurudutt & Smt Saraswathi Rao) Sukanya Prabhakar  
(vocal), B Raghuram (violin), B K Chandramouli (mridanga)  
Raghavendra Prakash (ghata)

**Saturday** at 6 30 pm under joint auspices with and at Sri Jayarama Seva  
**10-05-08** Mandali M S Ramachandra Memorial program (Courtesy Vidwan  
B R Ravikumar, H Ramachandra Rao (vocal), J K Sridhar (violin),  
B Dhruvraj (mridanga), R. Satyakumar (ghata)

### THALAVADYOTHSAV 2008

#### 27<sup>th</sup> ANNUAL PERCUSSIVE ARTS FESTIVAL & MUSIC CONFERENCE

From 9<sup>th</sup> to 13<sup>th</sup> JULY 2008 at BANGALORE GAYANA SAMAJA K R Road Bangalore 560004

**Wednesday** Inaugural Function And H C K Bhatta Memorial Program (Courtesy  
**09-07-08** Dr. Sreedevi And Dr. H K Chandrashekar, U S A )  
R K Padmanabha (vocal), Nalina Mohan (violin), N Vasudev  
(mridangam), M A Krishnamurthy (ghatam)

**Thursday** Lecture-Demonstration on 'Palani, Subramanya Pillai School Of  
**10-07-08** Percussion' by Srimushnam V. Raja Rao  
C D N Rao Memorial Program (Courtesy Smt Nalini Rao & family &  
J D Narayanaswamy Memorial Program (Courtesy Smt Yamuna Devi  
& family)  
T M Krishna (vocal), H K Venkataram (violin) Srimushnam V. Raja Rao  
(mridangam), Giridhar Udupa (ghatam)

**Friday** Vidwan DR R K Srikantan Endowment Program  
**10-07-08** Lecture Demonstration 'Growth & Development Of Kharan Playing  
Technique' by N Anant  
Anoor Sooryanarayana Memorial Program (Courtesy: Sri B.S. Arun  
Kumar) R A Ramamani (vocal), C.N Chandrashekar (violin),  
Dandamudi Sumathi Ram Mohan Rao (mridangam), Ranganatha  
Chakravarthy (ghatam)

**Saturday**  
**12-07-08**

Laya Vinyasa by B.C MANJUNATH (mridangam) A.S.N SWAMY (khanjari)

Nagamma And A venkobachar Memoria Program Courtesy Vasan A V Anand) Lecture Demonstration on Layam by Madurai T Srinivasan

N V Jay Siva (vocal), Charulatha Ramanujam (violin) Arun Kumar (mridangam), G Guruprasanna (khanjari), B S Arunkumar (morching) Courtesy Sri V Krishnan Parthasarathy Swamy Sabha

**Sunday**  
**13-07-08**

: Valedictory Function And Conferring of Awards

- Palghat Mani yer Memoria Award to Sri Madurai T Srinivasan
- Param Subramanya Pillai Memoria Centenary Award to Smt D K Pattamsi (Courtesy, Dr A H Rama Rao & Sudha R Rao Ramasudha Charities)
- Bangalore K Venkataram Memorial Award to Dr R Sathyanarayana
- H Puttchar Memorial Award to Sri N. Vasudev Created by Khanjari Kale Shiromani H P Ramachar - Courtesy: Vidushi B R Latha,
- PAC CMANA Prize to Sri B S Arunkumar (Courtesy Carnatic Music Association Of North America)

Distribution Of Prizes To Winners Of Amruthur Janaki Ammal Memoria Competition For Percussions (Courtesy Amruthur Janaki Ammal Charitable Trust & Rotary Club Of Bangalore Lavelle Road Bangalore) Presentation Of G S Sairam Memorial Prize (Courtesy Vidushi REVATHI MURTHY)

PEPAC Laya Vinyasa By Vrusha (Percussion Ensemble Of Percussive Arts Centre) directed by Anoor Ananthakrishna Sharma V Krishna (mridangam), G Guruprasanna (khanjari), B S Arun Kumar (drums) Anoor Ananthakrishna Sharma (dou thavi) Udaya Karapur tabla) B C Manjunath (konagolu and panchama mridangam) with M K Pranesh (flute)

### 'KRISHNOTHSAVA'

under joint auspices with and at Sri Jayarama Seva Mandali  
492/A, 1<sup>st</sup> main, 8<sup>th</sup> block, Jayanagar, Bangalore 560082

**Sunday**  
**24-08-08**

Inauguration followed by 'Nandalala Philosophy Endowment Dr Sreejayanth Memorial Program - Courtesy Smt Ramadevi Ramanujam

Ganakaa Bhushana R K Padmanabha Endowment Program Van Satish (vocal) Achyutha Rao R (violin) Tumkur B Ravishanker (mridanga) G Omkar (ghata)

**Monday**  
**25-08-08**

Dr Masti Venkatesha Iyengar & Pankajamma Memoria Program Courtesy Smt Ramadevi Ramanujam Saam Visayalaghavacharar Memoria Endowment Program Courtesy V Krishnan Kunnskadi M Baanural Krishna vocal M S Govindaswamy violin K J Jayachandra Rao mridanga Bharadwaj R Sathavalli - morching

- Tuesday 26-08-08** : Anoor Ramakrishna Memorial Program Courtesy Anoor Ananthakrishna Sharma Amrith A Nadig flute S Yashasvi violin B R Srinivas mridanga Satish Pathakota khanjari
- Wednesday 27-08-08** : Parvathy Krishnaswamy & Krishnaswamy Memorial Endowment Program Pushpa Keshinath veena B S Anand mridanga Phanindra Bhaskar ghata
- Thursday 28-08-08** : P S Seethamma & G R Ramachandra Memorial Program Courtesy G R Doraiswamy Rukmini Sreeram Memorial Program - Courtesy Rukmin Chaitany Harasri Nagendra (vocal) Mathur Srinidhi (violin) S Ashok (mridanga) S N Narayanamurthy (ghata)
- Saturday 26-09-08** : 'Saalankrutha Simhanandana' Special Raga Thana Palavi concert in Simhanandana Thala Vinay Sharva (vocal) Charulatha Ramanujam (violin), Anoor Ananthakrishna Sharma (mridanga), G Guruprasanna (khanjari)
- Sunday 19-10-08** : at 6:30 pm PEPAC VRUSHTI (Instrumental Ensemble of Percussive Arts Centre) at Sri Jayarama Seva Mandali

**'SIRI CHIGURU'**  
**CHILDREN'S FESTIVAL**

- Sunday 16-11-08** : Vocal Group Nisarga Namitha Preerana Rakshitha Varalakshmi Poornashree  
Percussion Ensemble Disciples of Ayyanar College of Music Directed by Vidwan R Satyakumar & Vidwan R Somashekar  
V nod Shyam (mridangam) Santosh S (ghata) Attila Lakshman dhofak  
Srinath Srivatsa (konagolu) Pavan Ram maddala Subramanya (rhythm pads), Sunadi (khanjari), Chidananda (morchingi),  
Vocal Duet Madhavi & Niveditha,  
Vocal Senmathi  
Vocal Esha Patel  
Vocal Rahul Krishna  
Percussion Ensemble Disciples of Suswaralaya College of Music  
Directed by Vidwan H S. Sudhindra  
Misra Nadai Adi Thala Avinash Krishna, Ashwin Nair  
Vocal Group Shanima, Kumuda, Kavya, Yashaswini & Nishcal  
Pancha Mridangam Ensemble Disciples of Percussive Arts Centre  
Directed by Vidwan V Krishna  
Ashwin Bhagavan, Shashank C., Rahul Krishna, Karan Rao,  
Dhruv Gopalakrishnan  
Vocal Group Meghana, Smritha, Ritu & Pranav  
Mridangam solo Master C Shashank, disciple of Vidwan V Krishna  
Vocal Group Sudha Raashmi, Sahana, Pooja Singh Sindhu, Megha Deepika  
Mridangam solo Ashwin Bhagwan, disciple of Vidwan V Krishna  
Mridangam solo Karan Rao, disciple of Vidwan V Krishna  
Percussion Ensemble Disciples of Suswaralaya College of Music

Directed by Vidwan H S Sudhindra Trishra Nadai Adi Thata  
 Chennai Keshava S A Sriram, Krishan Kaushik, Rohit Baxashan  
 Vocal Group Aprameya, Shashank, Sumukh  
 Vocal Group Anushree, Aparna, Madhur, Kuthika Akshatha Shivangi Harshitha

#### ENDOWMENTS

- Laya Kalaa Nipuna L. Bheemachar Endowment Program  
 (Courtesy Vidwan B Dhruvaraj and Vidwan B Rajashekar)
- Gana Ka n Bhashana Anoor S Ramakrishna  
 Shashtrabdh Poorthi Endowment program  
 (Courtesy Shashtrabdh Poorthi Felicitation Committee)
- Vidushi USHA CHAR Endowment Program
- M S SHFFLA & B K RAMASWAMY Endowment Program

<b>Sunday</b> 07-12-08	at 6:30 pm PEPAC VRUSHTI (Instrumental Ensemble of Percussive Arts Centre) at PES School of Engineering, Hosur Road, Bangalore
<b>Saturday</b> 14-12-08	at 6:30 pm under joint auspices with and at Sri Jayarama Seva Mandal Vidushi Revathi Sadasivam (veena), Vidwan P Padmanabhan (mridanga), Vidwan Dayananda Mohitha (ghata) Asthana Vidwan Veena Venkatasubbaiah Memorial Program (Courtesy Sri V Balasubramanyam, Mysore) Smt. Meena Nagarajan Memorial Program (Courtesy Sri N Nagarajan, U.S.A.)
<b>Saturday</b> 17-01-09	at 6:30 pm under joint auspices with and at Sri Jayarama Seva Mandal S V Narayan (Vocal), Mysore Dayakara (Violin), C Cheluvarya (Mridangam), S shashylen (Ghatam) Justice Nittoor Sreenivasa Rau & Smt. Padmamma Memorial Endowment Program (Courtesy : Late N S. Chandrashekhara Jayaseetha Premanand, Lalitha Sudarshan & N S Subbanna) & Sangeetha Kalarathna Bangalore K Venkataram Shashtrabdhpoorthi Endowment Program
<b>Saturday</b> 24-01-09	at 6:30 pm PEPAC VRUSHTI (Instrumental Ensemble of Percussive Arts Centre) for Sri Krishna Saijeetha Sabha at S. Pattabhirama Seva Mandal, 4th 'T' Block, Jayanagar, Bangalore
<b>Saturday</b> 21-02-09	at 6:00 p.m. on under joint auspices with and at Indian Institute Of World Culture B P Wodeyar Road, Basavanagudi, Bangalore 560004 T Srinivas (Vocal), T S Krishnamurthy (Violin), B.C Menjunath (Mridanga) R Shrihari - Khanjar Rukmini & Sreram Memorial Endowment Programme (Courtesy Rukmini Charities)
<b>Sunday</b> 15-03-09	Under joint auspices with Mes Kalavedi Vidyasagara Prof. M P L Sastri Road, 15 <sup>th</sup> cross, Malleswaram, Bangalore 560003 National Seminar on Percussions - 14 Ghatam The Musical Clay Pot (Courtesy Sangeet Natak Academy, New Delhi)
<b>Saturday</b> 26-03-09	at 6:30 pm PEPAC VRUSHTI (Instrumental Ensemble of Percussive Arts Centre) at Sri V shalakh Mantapa The Art of Living International Centre, Kanakapura Road, Bangalore

# THALAVADYOTSAV \* 2008

## A RE'VIEW'



*Inaugural Ceremony of Thalayadotsav - 2008 L to R : V. Krishna, M.R. Doraiswamy, Pravegar, Dr. Suresh Hegde, Sri Sri Sri Veerethamunda Saranavitha Swamiji & Dr. R.K. Srikanth*

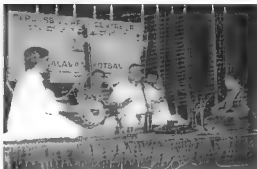


*In November 2008, Peruvattur inaugurated Thalayadotsav - 2008 by lighting the lamp*



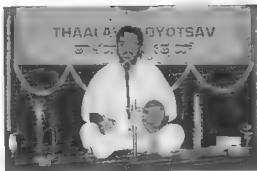


*Sri Sri Vayeshwaran Saravathi Swami  
releases the Souvenir Publication of the Arts Centre in 2009*



*R K Padmanabhaiah reads Vedant Matham evadim.  
N Vasudev - mananagame M V Krishnamoorthy - ghazals*





*Performed by V. Anand*



*R. A. Ramaswami (vocals), C. N. Chandrasekhar (vocals)  
Dandakannudi Sankaran Rao, Mohan Rao (mridangams), B. R. Ramaswami (tabla)*

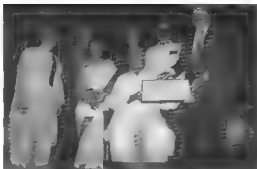


*Exhibition by Madhava T. Srinivasan*



*ಶ್ರೀ ೩ ನೇಯ ಸಿನಿಮಾಟ: Choralatha Ramayana (reel)*

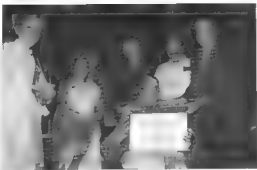
*Arjun Kumar (Arjunayyanna), G. Guruprasanna (Kavyasuri), B S Aravindanagar (Madhava)*



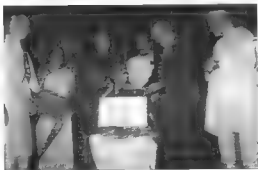
*Sri Madhavi J. Srinivasan receives the Palghat Mappari Memorial Award from Prof. M.R. Dasgupta.*



*Kalasha D.K. Pattammal receives the Late Subramanya Pillai Centenary Award at her residence in Chennai.*



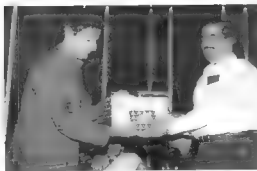
*Dr. R. Subramanyam receives the  
Bangalore & Venkayya Memorial Award*



*Sri A. Vasudeva receives H. Puttachar Memorial Award*



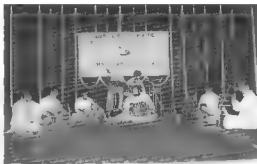
*Sri Arjun Kumar receiving the CMANA Prize*



*Sri Mann Bulgar, Director, Directorate of Kannada & Culture  
presenting G. S. Sirasi Memorial Prize to Anuradha*



*P.M. Awardees - 2000 - to Manu Bhojge & Prof. M.R. Dorevskare*



*Joint Program by Varanasi District to Award Anandakrishna Award to Artists performing Gharaprasanna (Gharaprasanna, R.S. Arun Kumar, Bharat, Uttar Pradesh, who played the role of Lala, Rajkumar, Arun, B.L. Mahapatra, Varanasi)*



**ಪರ್ಕುಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)**  
**PERCUSSIVE ARTS CENTRE (R.)**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-560011

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ಮುನ್ನ ಕೊಂಡಿದೆ. ಅಂತಹ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಸ್ಕೃತ ಕಲಾವಿದರ ಸಿರಿಮಾಲೆಯ ಜೋಡಣೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ಸರಿಯಾದ ಅವಕಾಶವನ್ನು ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ಮೇಲೆ ಪ್ರಾಮುಖ್ಯತೆ ನೀಡುವುದು ಕೈಗೊಂಡಿದೆ.

ಪ್ರವೀಣತೆ ಮತ್ತು ಸಾಧನಗಳನ್ನು ಬಳಸಿ ಕಡಿಮೆ ಭಾರವು  
ಉಂಟಾಗುವಂತಹಂತೆ ಮಾಡುವ ವಿಶೇಷ ವಿನ್ಯಾಸತಾಂತ್ರಿಕ  
(Academic Technical) ವಿಷಯಗಳ ಮೇಲೆ  
ಭಾರವಾಗುತ್ತೇವೆ. ಈ ವಿಷಯಗಳಲ್ಲಿ ಪ್ರತಿಭೆಯು ಕಡಿಮೆ  
ಇರುವುದು. ಹಳವಳುಗಳು ಕಡಿಮೆ ಇವೆ. ಉದಾಹರಣೆ  
ಹಾಗೆ ಉದಾಹರಣೆ, Psychology of Language ಹಾಗೆ ಇನ್ನೂ  
ಹಳವಳು, ಮನಸ್ಸು ಗೊತ್ತಾಗುವ ನಡವಳಿಕೆಗಳು  
ಇವುಗಳಲ್ಲಿ ಸುಮಾರು 40 ಪ್ರತಿಭೆಯು ಹೊಂದಿರುವಂತೆ ಈ  
ಕಡಿಮೆ ಹಾಗೆ-ಉದಾಹರಣೆ ಪ್ರತಿಭೆಯು ಇದ್ದಂತೆ  
ಮಾಡುವುದು. ಯಾವುದೇ ವಿಷಯದ ಹಾಗೂ ಕಡಿಮೆ  
ಮಾಡುವುದು ಕಡಿಮೆ ಇರುವುದು ಮಾಡುವಂತೆ ಈ ಕಡಿಮೆ  
ಮಾಡುವಂತೆ ಮಾಡುವಂತೆ ಮಾಡುವಂತೆ ಮಾಡುವಂತೆ  
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# Vrushti

## Percussion Ensemble of the Percussive Arts Centre

This is a non-theatric group involving percussion instruments. Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in a *Sangeetha*.

Percussion Ensemble of the Percussive Arts Centre has tried to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by "Sangeetha" Master Recording Company, Madras.

It, presently attempts to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble" with Karnataka Classical Music. Whenever a Varnam or Kathakali or a *Sangeetha* (instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual *manodharma*. When two or more percussionists play together, especially in an Ensemble, while the different percussionists play their *manodharma*, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort. To avoid this and to produce a combined concerted out-put of all the different percussions, an attempt has not now been made for the first time, to plan and notate the percussion themes to suit and support the "Kalpatha Sangeetha" (Composed music).

The established *Adi* is *Madhura Varnam*, the *Navaragamatha* *Adi* is *Madhura Varnam*, "Gam Ganapathi" in *Hamsadhwan*. Set to this *nada* *Adi* have been selected for this novel experimentation. A *Pallavi* in *Bharavi* in *Misra Triputa*, a *Pallavi* in *Jananagani* in *Adi-2 Kalu* with *Madhura*, have been planned. Notated themes, *manodharma*, and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a "harmony of these *manodharma* patterns of *Adi* *Madhura* composed music, rhythmic structures, planned-rehearsed-rhythmic structures."

Some of the Extracts of observations of noted scholars and musicians..

### 1 Music Education Trust - Delhi (Madras Chapter)

The participants of the Ensemble are all highly accomplished performers in the *manodharma* of the percussion. The coordination with which they presented the programme was something unique and exemplary. It was not a mere *Tan*, but a percussion performance of absolute excellence. It is a great pleasure to the participants, under the fact that many listeners have asked for a repeat of the performance. We were very proud the programme is not only at Madras but also at Delhi and other Centres. May Lord Anantabaleswara bless the group health and enable them to continue your laudable service in the cause of music.

*Prof. T.R. Subramanyam*

2. **Ganakala Bhushana**

**M.R. Doraswamy**

"Harmony with Melodic & Rhythmic structures" As observed rightly by the veteran percussionist Vidwan Guruswamy Dore, this is a novel attempt and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the varnam and the Chitta Swaras of "Gam Ganapathi" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear prominent when several such Thaakavadyas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mr. Doraswamy, Ghazal, Khanjari, Konagolu and Rhythm Pad. I wish the pattern a success and congratulate all the participants and especially Doraswamy. The Art Centre has achieved its motto, satisfaction of its students.

**M.R. Doraswamy**

3. **Dr. N RAMANATHAN**

**Prof. & Head of Dept. of Music, Madras University,**

I was struck by your proposed attempt to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble". It is a very good venture. I have always felt bad about the very informal and ad hoc way of presenting songs in a concert with the lay and performers not quite determined about how they are going to accompany. In most cases what is

going to be played is the outcome of an on the spot decision or something impulsive, which man, would describe as being 'spontaneous and inspired'. Only a very senior and experienced vidwan or a prodigy is able to come up with a great performance rendered spontaneously. In greater number of occasions it is cacophony than symphony. Since concert presentation with active participation by lay and students to stay (unlike as in Hindustani where in the Khayala and instrumental tradition, the tabla is giving only the beat the sala doing most of the structuring and as in the case of Narayanaswamy Appa we hear the tabla having played only saravallagu on the miradugam irrespective of the gaiti and the pattern of the melodic structure your attempt is really laudable. I am sure a day will come when our vaggayakaras like Beethoven and Mozart, will be able write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

**Dr. N RAMANATHAN**

4. **Laya Kalaa Nipuna Prof**

**T.R. Subramanyam of Delhi Music Education Trust** Rhythm, that is, Laya is a great component of the greatest system of music in the World, ie, Karnatak music. I enquired in the various parts of the world whenever I happened to visit those countries and I found out that there is only one organisation in the world that is dedicated itself to Laya, thus

rhythm, that is the Percussive Arts Centre of Bangalore. The Percussive Arts Centre of Bangalore has produced this Ensemble which is so educative and entertaining and at a time when there is a wide spread complaint that people go to the canteens, when there is Thani. Here, it is not at all so. It started with Thani here, people came for Thani and every year Sangeetha Sevarama Varangam Venkataram who is the principal father of this mrudanga vidwan and that Vocalist) is running this Organisation.

5. **Sangeetha Kalacharya S. Rajam**  
(Translated from remarks made in Tamil. Fusion, fusion in the way, this is fusion. In this, at first Bhairav varnam—this is a known varnam. A combination of the known varnam. All the instruments with their individual level without exceeding, as our Venkataram said, proved sustained. Very much all were very happy. Very good Kaala pramaanam. As Sanjay stated, it was well spread over 3, 5, 7 & 9, along with this, mixing with melodic in the second item sing and played very agreeably. One melody, nana nra along with rhythm patterns of 3, 4, 5 & in small phrases — one of our existing great violin genius is recorded Jagade. He will do small bits, keys. We have to definitely state this with great pride. They sang beautifully, the voice well controlled and sustained. Anoor Anantakrishna Sharma has done this beautifully. Swara patterns are very good. I must

congratulate. They should present programmes like this often, varsha varsham every year with different efforts.

6. **Mrudanga Kalaashthromani Vocal maestro Te. Ve. Gopalkrishnan of Academy of Indian Music & Arts**  
(Translated from remarks made in Tamil)

What can I say after this exhilarating performance? Basically, supposed to be Lava oriented, but so much of intellectual and aesthetic activity has gone on. He stated this evening that I don't have enough words to explain Beauty in every thing. That is important. Whether it is Vocal, whether it is Thalapadya, Layavadya, solo work of dancing, the vocalists, all Beauty. This is a very important aspect in Shiva. Today, that is not being found. What a beauty in Lava avarana. Ideas from the beginning, from the Varnam, till this Thillana, to what extent concentration of mind and focus. Concentration on a single sufficient. What is done will not be a bhava, bhava will not be there. When you concentrate, bhava will not be there. Here, it was very different Unaranyode, Unarvode, and a ella unarvode, ragabhogatode, layabhavattthode, Odaame, adanakaamam, unra adah adich, padaame nana nanna ahaa ada nra nra nra, ungaadku amanthu, waduth tukkaanga.

These programmes have been presented before mixed audiences at different cities and venues.

### **Participants of the Ensemble 2008-2009:**

The ensemble highlights the beauty and diversity of percussions of India. The presentation orchestrates and choreographs to bring out the individual and group identity of each of the percussions. The instruments will be played individually and in select groups with flute providing the melodic base at significant portions. The result will be a breathtaking fusion of melody and rhythm, of aesthetics and captivating percussion music.

The ensemble is directed by versatile percussionist ANOOR ANANTHA KRISHNA SHARMA and presented by V KRISHNA, Director, Percussive Arts Centre. The performing artistes are Anoor Ananthakrishna Sharma, Vikishna, Prakash Sontakke, Pranesh M.K., Guruprasad, B.S. Arun Kumar, Vidya Karpur, B.C. Manjunath. The artistes conditioned mainly to classical music are attempting to look beyond into new rhythmic areas and innovations-adventures. This earnestness has to march with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments. Future attempts include innovations into electronic instruments and computerised music etc.

### **Cassettes released**

#### **LAYA VRUSHTI**

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to present exclusively some of the innovative thoughts mentioned earlier. In three parts, Laya Vrushti presents an innovative item LAYA SAMMIJAN,

followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a step towards the identification of the independent personality of each instrument. This was released by 'Sangeetha Master recordings', Madras.

#### **LAYA VINYASA**

Percussion Ensemble produced under the Scheme of Professional Groups in the year 1999-2000 is an experimental and innovative recital with eight instruments. In addition to the conventional Kovatak percussions Mridanga, Kholam, Ghatam, Morching and Konagolu, Hindustani Percussion Pakhwaj, Open-air instrument Dola and Rhythm Pad are used to highlight the infrequent eleven - counts time gait and Khanda Chapu. Cassette released in 2000.

#### **VRUSHTI**

This is a pure percussion performance directed by Anoor Ananthakrishna Sharma. It presents two items - the first is a presentation for Tamukhi Adi Thala (an innovative thala conceived by Dr. M. Balamurali Krishna) the second is a presentation for Mishra Triputa Thala which is an infrequent thala.

## ABOUT THE ART CENTRE AND PUBLICATIONS

I appreciate the excellent work done in the field of Tala music. I am proud to have been associated with a sincere and earnest drive that will make a mark as the centre that you undertake in the field of music."

**Pandit Nikhil Ghosh,**  
*Bombay*

The Percussive Arts Centre, Bangalore under the able direction of Sri Bangalore K Venkataram has been doing commendable work having undertaken to print and publish Tala Sangraha. I am sure that this will be a very valuable contribution to the field of music."

**Padmabhusan**  
**Dr V Doraswamy Iyengar**

The Percussive Arts Centre formed some time back to make people better informed about this area of music. ... This Centre through a series of programmes including papers, demonstrations etc has highlighted the musical spectrum of our Tala tradition even as people know of them. I have been fascinated in the form of monographs. But the major event is Annual Talaavadhyothsava where emphasis is on Thala and Layas. Perhaps, this is the only such Festival held in the country."

**Justice E.S. Venkataramiah**

"... As I see from Delhi "This conference has a significance and a validity beyond what has been discussed here. I am so in touch with some authority as I am here, presently chairing a committee in UNESCO which is having very fine and valuable discussions on cultural dimensions of development. ... It would also be appropriate to me that "the establishment of the Percussive Arts Centre itself has been an important event." The development of the Centre within a short time to the present

status we owe to Venkataram Bangalore and Venkataram have become inseparable. ... "Institutions like the Percussive Arts Centre seminars and conferences such as of this, I am sure contribute a great deal towards these objectives."

**J. Veeraraghavan,**  
*Delhi*

I am happy that the Percussive Arts Centre at Bangalore has undertaken Publishing its work (Tala Sangraha, a compendium of Talas in Karnatak music). I welcome and appreciate their gesture. It is indeed that the Percussive Arts Centre has been striving to enlighten the general public in the proper appreciation of the art, music, layas and Talas which are so essential a part of our preservation and propagation of music."

**H. Kamalanath, President,**  
**Bangalore Gayana Samaja**

We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre. ... The Percussive Arts Centre has been doing commendable service in the promotion and dissemination of great traditions and the knowledge of various aspects of percussion crafts and instruments among musicians, scholars and rasikas alike.

Another address of Talaavadhyo Seminar. The Percussive Art Centre is striving hard to promote the intricate and percussive arts and to highlight the role of environment and taal in our music.

Key Note address for the Talaavadhyo Seminar No.2  
**Sangeetha Kalavadin Dr R.K. Srikanth**

"Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre deserves compliments

for his persuasive encouragement to Sri Sundaram to work out this unique volume 'Tala Samgraha', its publication by the Percussive Art Centre. The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research. My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time."

**Ganakala Bhubana A. Subba Rao**

The object of the Percussive Art Centre is to bring to music, better character and the beauty that was suppressed in these structures and make the people really conscious of the vast potentialities of these structures. In the process they reveal the great variety of programmes, the Centre is engaged in extending harmony and line of the percussive rhythmic world during the past several years. "Even the musical composition of the present collections itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music." Seminars where different subjects are taken up and discussed is a great means to arouse those enthusiasts but also to educate the masses. The seminars are studied from different angles like the Historical, Technical, Scientific, Aesthetic etc. These seminars, not only enlighten the public but also create knowledge about the instruments and this leads to further improvements.

Preface to proceedings of 'Talavadya Seminar - 2'  
**Sangeetha Kalurathna B.V.K. Sastry**

'Quarters Newsletter of the Percussive Arts Centre' has really made a fine start with a newsletter coming out from Percussive Arts Centre, Bangalore.

**Sangeetha Kalamdini, Padmabhusan  
Umayalpuram K. Sivaraman**

"... All in all, Talavadyavrohasav was a very useful termal one which has made the need and presence of an institution devoted to "Talavadya" felt emphatically. There is no doubt that it has attracted the attention of fresh blood which should also help both to our classical music and the Centre in particular, which means the success of the Centre has been served." "The musical tree in India has two basic divisions - Raaga and Tala, while Raaga governs its melodic element, Tala helps to maintain the balance... Yet Tala has not received as much attention on the academic level. It is to fill this lacuna that the Percussive Arts Centre was founded. In a short span, the Centre which is only now a few years old, has been doing pioneering work in creating awareness on various aspects of the system as also the characteristics of the different percussive instruments of Talavadya."

Preface to proceedings of Talavadya Seminar-1  
**Karnataka Kalaathilaka  
S.N. Chandrasekhar**

"... Percussive Arts Centre who have been organising planned programmes to spread the role of Tala in music has been doing a remarkable service in this direction and I wish the centre an unprecedented success in their efforts..." "I hereby record my deep sense of appreciation for their efforts and their cause of performing arts and artists."

**Dr. K.N. Bhowmick, Prof.  
Dept of Applied Mathematics,  
Institute of Technology,  
B.H.U., Varanasi**

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm. Yours is the only institution of its kind in the country; at best there is no parallel of it in North India....

**Prof. S.K. Saxena, Roopnagar,  
Delhi**





# PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

## PALGHAT MANI IYER AWARDS

30.5.83	1	Palghat R. Raghu	Mrudanga Kalaa Shiromani
31.5.84	2	Vellore Ramabhadran	"
31.5.85	3	Late Ramanathapuram C. S. Murugabhoopathy	"
31.5.86	4	M. S. Ramiah, Bangalore	"
31.5.87	5	Thanjavur T. K. Murthy	"
31.5.88	6	Umayalpuram K. Sivaraman	"
31.5.89	7	V. Kamalakara Rao, Rajmahendry	"
31.5.90	8	Prof. Trichy Sankaran, Canada	"
31.5.91	9	Te. Ve. Gopalkrishnan	"
31.5.92	10	Late K. M. Vaidyanathan, Pondicherry	"
31.5.93	11	H. P. Ramachar, Bangalore	Khanjari Kalaa Shiromani
31.5.94	12	Dandamudi Rammohan Rao, Vishakhapatnam	"
31.5.95	13	Valsayapatti A. R. Subramaniam	Thavil Kalaa Shiromani
31.5.96	14	Guruvayur Dorai	Mrudanga Kalaa Shiromani
31.5.97	15	A. V. Anand, Bangalore	"
31.5.98	16	Handwaramangalam A. K. Palanivel	Thavil Kalaa Shiromani
31.5.99	17	Madras A. Kannan	Mrudanga Kalaa Shiromani
31.5.00	18	Prof. Yella Venkateshwara Rao	"
31.5.01	19	T. A. S. Mani, Bangalore	"
31.5.02	20	S. Rajam	Sangeetha Kalaa Shiromani
31.5.03	21	T. H. Vinayakaram	Ghatam Kalaa Shiromani
31.5.04	22	Dr. L. Subramaniam	Violin Kalaa Shiromani
31.5.05	23	Dr. M. Basumuralikrishna	Sangeetha Kalaa Shiromani
31.5.06	24	Mannargudi A. Easwaran	Mrudanga Kalaa Shiromani
29.9.07	25	Mavelikara K. Velukutty Nair	Mrudanga Kalaa Shiromani
13.7.08	26	Madurai T. Srinivasan	Mrudanga Kalaa Shiromani

## PALANI SUBRAMANYA PILLAI AWARDS

27.5.90	1	H. P. Ramachar	Laya Kalaa Napuna
26.5.91	2	R. R. Keshavamurthy	"
27.5.92	3	Dr. R. K. Srikantan	"
27.5.93	4	A. V. Anand	"
27.5.94	5	Late Anoor S. Ramakrishna	"
27.5.95	6	T. A. S. Mani	"
27.5.96	7	Prof. R. Visweswaran	"
27.5.97	8	Late V. Nagarajan	"
27.5.98	9	K. N. Krishnamurthy	"
27.5.99	10	V. V. Ranganathan	"
27.5.00	11	P. G. Lakshminarayan	"
27.5.01	12	T. R. Subramanyam, Delhi	"
28.5.02	13	Laigudi Jayaraman	"
28.5.03	14	T. N. Seshagopalan	"
27.5.04	15	M. Vesudeva Rao	"
27.5.05	16	L. Bhuvanachar	"
28.5.06	17	Chingleput Ranganathan	"

29 7 07	18	Sosale Seshagiri Das	..
13 7 08	19	D. K. Pattammal	..
<b>SILVER JUBILEE LIFE TIME ACHIEVEMENT AWARD</b>			
04 8 08		Dr. R. K. Srikanth	
<b>BANGALORE K. VENKATARAM MEMORIAL AWARD</b>			
29 7 07	1	S. N. Chandrasekhar	Sangeetha Kalaabhinaya
13 07 08	2	Dr. R. Sathyanarayana	..
<b>H. PUTTACHAR MEMORIAL AWARDS</b>			
28 5 95	1	S. Shankar	Sangeetha Kala Prathibha Man.
28 5 96	2	M. T. Rajakesari	Laya Kala Prathibha Man.
28 5 97	3	D. Baiakrishna	Sangeetha Kala Prathibha Man.
28 5 98	4	T. S. Chandrasekhar	Laya Kala Prathibha Man.
28 5 99	5	V. Praveen	..
28 5 00	6	Anoor Ananthakrishna Sharma	..
27 5 01	7	Sukanya Ramgopal	..
27 5 02	8	B. Rajasekhar	..
27 5 03	9	Tirumala Srinivas	..
27 5 04	10	Anoor R. Dathatreya Sharma	..
27 5 05	11	H. S. Sudhindra	..
28 5 06	12	G. S. Ramanujam	..
29 7 07	13	B. Dhruvaraj	..
13 7 08	14	N. Vasudev	..
<b>CMANA Prizes</b>			
27 5 03	1	B. S. Purushotham	
27 5 04	2	N. Amrit	
27 5 05	3	B. C. Manjunath	
28 5 06	4	G. Guruprasanna	
29 7 07	5	U. N. Giridhar Udipi	
13 7 08	6	B. S. Arun Kumar	
<b>H. C. K. BHATT MEMORIAL Programmes</b>			
13 9 84	1	"Role of Laya in Karnatak Music" by A. Subba Rao	
05 9 85	2	"Reference to Taala Vaadyaas in Kannada Literature" by B. V. K. Sastry (Monograph released) - Kannada	
22 9 86	3	"Psychology of Laya" by Prof. S. K. Ramachandra Rao (Monograph released)	
14 10 87	4	"Mysore Veena Perampara" Lecture by Late Dr. V. Doraswamy Iyengar (Monograph released) - Kannada	
05 9 88	5	"Chandassinali Taala Layagalu" by Late Prof. M. Rajagopalacharya, Udipi (Monograph released) - Kannada	
19 9 89	6	"Thaalaa in Yakshagana" by Hosthota Manjunatha Bhatta (Monograph released) - Kannada	
14 12 90	7	"Contribution of Haridasas to Karnatak Taala System" by Tirumala Saters	
25 09 91	8	Lecture by R. R. Keshava Murthy	
18 1 92	9	"Music of Musical Trinity" by K. Padmanabhan (Monograph released)	
13 10 93	10	"World Music" by Prof. R. Visweswaran (Monograph released)	
14 4 94	11	"Contribution of Purandara Dasa to Karnatak Music" by Prof. S. K. Ramachandra Rao	

07 3 96	12. Study circle on Pallavis by Prof. T. R. Subramanyam
28 5 96	13. Special feature on "Laya in Sugam sangeetha"
25 5 97	14. "Essays on Tala and Laya" by Dr. N. Ramanathan (Book released)
30 5 98	15. Thevul (Dolu) Handwaramangalam Palanivel
30 5 99	16. Vocal recital of Sangeetha Kalanidhi R. K. Srikantan
30 5 00	17. Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath
30 5 01	18. Vocal duet by Rudrapatnam Bros. - R.N. Thyagarajan & Dr. R.N. Tharanathan
30 5 02	19. Violin duet by Lalgudi G. J. R. Krishnan & Vagayalakshmi
30 5 03	20. Classical Music Ensemble lead and directed by Tirumala Srinivas
27 5 04	21. Vocal recital by Vidushi Padma Gurudutt
27 5 05	22. Vocal concert by Vidwan T. V. Gopalakrishnan
26 5 06	23. Special Silver Jubilee Percussion Ensemble of 25 percussion instruments directed by Vidwan Anoor Ananthakrishna Sharma
26 7 07	24. Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath
13 7 08	25. Vocal Concert by Vidwan R. K. Padmanabha
<b>SPECIAL LECTURES FEATURES Etc.</b>	
30 5 82	"Pudukottai and Tanjore Styles of Mrudangam Play" by Late. T. Sankaran Director, Tamil Isai Kalluon, Madras. (Printed in Lecture Jewels Casket)
07 2 83	"References to Percussion Instruments in Sculpture" by B. V. K. Sastry
20 5 83	"What is Carnatic Music?" by Late Dr. V. K. Narayana Memon, Chairman, Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels Casket)
10 7 83	"Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Vistha Vidyalala, Kharagarh.
27 9 83	"Drums of Karnataka" by Late S. Krishnaswamy
16 10 83	"References to Taala and Laya in Kannada Literature" by Padma Gurudutt
20 11 83	"Studies in Rhythm-Mrudangam" by A. V. Anand
11 12 83	"Chapu, Dasaadi-Madyaadi Taalas" by Dr. T. Sechidevi
27 5 84	"Music & Rhythms" by Prof. Ashok Ranade, Bombay. (Printed in Lecture Jewels Casket)
21 8 84	Pa. Subramanya Pillai Memorial Lecture by T. Sankaran, Canada. "Art of Playing Mrudangam, Palani Style"
11 12 84	"Studies in Rhythm-Laya in Musical Compositions" by M. S. Sheela
02 12 84	"Laya in Harikatha" by Brahmashri T. S. Balakrishna Sastrigal
23 6 85	"Laya in Veda Mantraas" by Brahmashri Late. B. S. Shivaswamy
01 6 86	"Science & Art of Traditional Tabala Play" by Late Pandit N. Ghosh, Bombay (Monograph released. Out of print)
02 6 86	"Great Laya Vaadyakaraas of Karnatak Music". By B. M. Sundaram, Pondicherry (Monograph released)
18 7 86	Eka taala Sabha" by S. Seshagiri Rao on Violin
18 7 86	"Laya in Bharathanatyam" by Lalitha Srinivasan
18 9 86	"Laya in Kirita of Thyagraja" by S. Usha Char (U.S.A.)
25 2 87	"Laya in Stage Music" by R. Paramasivan
30 5 87	"Tala Dasapraana" by Prof. S. R. Janakiraman, Tirupathi (Monograph released)
31 7 87	"Innovations in Tala" by Dr. Balaramali Krishna
23 1 88	Electronic Tabla by G. Raj Narayan
21 5 88	"Laya in Neraval" by P. S. Vasanth

04 6 88	"Indian Tala Heritage & Folklore" by Padmasri Komal Kothar Jodhpur
13 12 88	"Rhythm Composer" by Balasubramanyam
29 5 89	"Manipuri Taala Systems" By Late Guru Bopin Sinha, Calcutta assisted by Dharshana Jhaveri, Calcutta (Monograph released)
25 8 90	"Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander
30 5 90	Lecture and Karnatak Music (Booklet released)
25 31 5 92	Birth Centenary of Panchakshari Gawai
30 3 93	"Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.
30 5 93	Symposium on "Veda & Laya" by Prof. T. V. Kuppaswamy (New Delhi & Prof. S. K. Ramachandra Rao
23 10 93	Release of "Asthotara Taala Thiruppavazh" edited by T. Elambaram
16-17 10 93	Madras by B. V. K. Sastry, Dr. V. Doraswamy Iyengar presided
	Birth Centenary Celebrations of Mayuram V. Swarnatha Sastry-1 at Bangalore
3 11 93	Birth Centenary Celebrations of Dwaram Venkataswamy Nadai at Bangalore
17-21 11 93	Birth Centenary Celebrations of Mayuram Viswanatha Sastry-2 with Bharatiya Vidya Bhavan Madras Kendra
27 30 5 94	Birth Centenary of Mysore T. Chowdiah
23 12 94	Recital of Compositions of T. Chowdiah at Madras Fine Arts Society
14 4 94	Symposium on "Contribution of Purandaradasa to Karnatak Music
24 1 95	"Newka Chanta" of Thyagaraja by Dwaraki Krishnaswamy
27 5 94	Release of Audio Cassette of compositions of Mysore T. Chowdiah
27 7 94	Release of Audio cassette of Veena Kinhal
29 1 95	Release of Audio cassette "Laya Vrushti" Percussion Ensemble of Art Centre
29&30 5 95	Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai
27 9 95	Birth Centenary of H. Yoganarasimham
29&30 5 96	Birth Centenaries of Chembai Vaidyanatha Bhagavathar Maharesapuram Vishwanatha Iyer
27 31 5 96	Display of select Photographs of Laya Vidwans by Late N. Sundarra
16 11 96	Birth Centenary of N. Channakeshavaiah
27-31 5 97	Birth Centenary of Mudicondan Venkatarama Iyer
27-30 5 98	Birth Centenary of T. N. Rajarathnam Pillai
21 3 98	Birth Centenary of Kumbakonam Rangu Iyengar
14 8 98	Birth Centenary of Kumbakonam Rajamanickam Pillai
15 8 98	Birth Centenary of Chittoor Subramanya Pillai
16 8 98	Birth Centenary of Flute T. N. Swaminatha Pillai
17 8 98	Birth Centenary of H. Puttschar
30 5 99	Birth Centenary of Musiri Subramanya Iyer B. Devendrappa Annaswamy Bhagavathar and Umayalpuram Kodandarama Iyer
12 11 99	Birth Centenary of Veena Venkatasubbiah
24 3 0	Birth Centenary of Thiruvallangadu Sundaresha Iyer
27 5 01	Birth Centenary of Lalgudi Gopala Iyer
30 5 01	Birth Centenary of Prof. P. Sambamurthy
30 5 01	Birth Centenary of B. S. Raja Iyengar
30 5 01	Birth Centenary of Karaikkudi Muthu Iyer
30 5 01	Birth Centenary of T. S. Vilwadi Iyer
30 6 01 & 1.7 01	Birth Centenary of R. Rangaramanuja Iyengar

- 15 & 16 12 01 IECDEM on Mela Ragas by S. Rajam  
 27 5 02 Birth Centenary of Morching Mannargudi Natassa Pillai  
 29 5 02 Birth Centenary of Papa K. S. Venkataramiah & Varahaar Muthuswamy Iyer  
 24 11 02 Birth Centenary of Tittle Krishna Iyengar  
 28 5 03 125th Birth Year of Dr. L. Muthiah Bhagavathar and Birth Centenary of C. S. Sankarasivam  
 29 5 03 125th Birth Year of Bangalore Nagarathnamma  
 30 5 03 Birth Centenary of B. K. Padmanabha Rao and D. Subbaramaiah  
 29 5 04 150th Birth Year Celebrations of Veena Subbanna Lecture on the life & compositions of Veena Subbanna by Vidushi T. Sharada  
 30 5 04 125th Birth year Celebrations of Palani Muthiah Pillai & Birth Centenary Celebrations of Madurai Srirangam Iyengar of Mannargudi Lecture by Sri B. M. Sunderam  
 28 5 05 Birth Centenary of Gottuvadyam Narayana Iyengar  
 29 5 05 Birth Centenary of T. Sankaran  
 30 5 05 Birth Centenary of S. G. Kittappa  
 28 9 08 Sankarabhartha Simhanandana Special RTP Concert in Simhanandana Tala by Vinay Sharma

#### SEMINARS AND OTHER ITEMS

- 31 5 83 "Memories of a Mediocre man" by Late S. Y. Krishnaswamy CS Book released  
 30 5 85 "Reference to Laya in Kannada Literature" by Ramaa Bennur Talasila and Laya in Music by T. R. Subramanyam Delhi (Printed in Lecture Jewels Casket  
 26-27 2 85 International Mini Drum Festival with ICCR at Town Hall, Bangalore  
 31 5 87 Palani, Krishna Iyer Commemoration day Symposium on "Terracotta Musical Art"  
 21-23 1 88 Pallavi Seminar  
 30 5 89 Symposium on "Intricacies of Laya" - T. R. Subramanyam, A. V. Anand, Ca.uttak. S. Krishnamurthy, Nagavalli Nagaraj Chaired by R. K. Sankaran  
 27 5 90 Release of book "Ashoththara Thala Thiruppavazhis" edited by Late T. Ekambaram, released by B. V. K. Sastri  
 29 5 90 Symposium on Pallavi chaired by R. K. Sankaran & V. Doraswamy Iyengar  
 29 9 91 Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam  
 29 9 91 "Future of Classical Music" : Late Dr. V. Doraswamy Iyengar & R. K. Sankaran  
 26 27 5 92 Seminar on "Problems of mutual appreciation of Karnataka & Hindustani Systems of Music"  
 23 24 2 92 Seminar 1 on Thalavadyas - Vibrations. Talavadyas of different regions etc.  
 7-8 2 93 Seminar 2 on Thalavadyas - Khanjari & Ghata  
 30 5 93 Symposium on "Laya on Vedas"  
 18 20 11 93 Seminar 3 on Thalavadyas - Dola, Morching & Gethu, at Bharatya Vidya Bhavan Madras  
 14 4 94 Symposium on "Contribution of Purandaradas to Karnataka Music"  
 29 5 94 Symposium on "Art and Personality of Mysore T. Chowdiah"  
 11 2 98 Seminar 4 on Thalavadyas - Tabla, Pakhawaj, Naagara

- 24-26.5-98 Achievements in the field of Percussive Arts over 50 years.  
 5.2.99 Seminar - 5 on Thalavadyas - Chandes, Drums of Papua New Guinea  
 1999-2000 Percussion Ensemble of Percussive Arts Centre.  
 9 & 10 2001 Seminar - 6 on Thalavadyas - Folk Drums of Karnataka  
 20.1.02 Seminar - 7 on Thalavadyas - Individual & Independent personality of Percussions  
 15.3.03 Seminar - 8 on Thalavadyas - Role of Mrudanga in Bhartanaty  
 13.3.04 National Festival of Percussions  
 14.3.04 Seminar - 9 on Thalavadyas - Panchavadyam & Thampeyaka  
 29.5.05 Seminar - 10 on Thalavadyas - Manipuri Khol, Bangal Dhol, Shri Khol, Kera akara  
 19.3.06 Seminar - 11 on Thalavadyas - Thanjavarthanam (Laya Vinyasa Developments, Trends & Future)  
 18.3.07 Seminar - 12 on Thalavadyas - Arithmetics on Thalavadyas  
 10.2.08 Seminar - 13 on Thalavadyas - Palani Subramanya Pillai - the Percussion Maestro  
 15.3.09 Seminar - 14 on Thalavadyas - Ghatam - The Musical Clay Pot

#### STUDY CIRCLES

- 22 - 23.12.88 Rare Varnas directed by B. M. Sundaram  
 13 - 23.3.89 Compositions of Kanaka Dasa directed by R. K. Srikantan  
 20 - 29.9.89 Compositions of Vadiraja directed by Late Anoor S. Ramakrishna  
 13-23.1.93 Abhayaamba Navaavarana Krithis directed by R. K. Srikantan  
 29-2.6.93 Lalgudis' compositions directed by Lalgudi G. Jayaraman  
 28.5.94 Mysore T. Chowdiah's Compositions directed by Late Anoor S. Ramakrishna  
 18-19.10.95 Dikshithar's krithis directed by R. K. Padmanabha  
 06.3.96 Pallavis directed by Prof. T. R. Subramaniam  
 1 - 14.5.97 Select Thillanes of Dr. M. Balamuralikrishna directed by Nagavalli Nagaraj  
 12-17.10.98 Devi Krithis directed by M. S. Sheela  
 1 to 5.6.02: 72 Melas under the guidance of Sangeetha Kala Shiromni S. Rajam

#### LIST OF PUBLICATIONS and details thereon:-

Rupees

1. Great Laya Vaadyakaaraas of Karnataka Music by B. M. Sundaram (Talk on 2.6.1985), Released on 1.6.86 20/-
2. The Art & Science of Tabla by Pandit Nikhil Ghosh (Demo on 31.5.87, out of print) -
3. Kannada Saahityadalli Taalavaadyagala Ullekhha in Kannada by B. V. K. Sastry (Talk on 5.9.95), Released on 1.6.87 20/-
4. Taala Sangraha (Compilation of data for over 1200 Taalas) by B. M. Sundaram, Released on 31.7.87(out of print) -

5. Psychology of Laya by Prof. S. K. Ramachandra Rao  
(lecture on 22.9.86), Released on 1.6.88 20/-
6. Taala Dasa Praanaas by S. R. Janakirman (lecture on 31.5.82) 20/-  
Released on 1.6.88
7. Lecture Jewel Casket, Vol 1 Edited by Bangalore K. Venkataram,  
Lectures by T. Sankaran (30.5.82),  
V. K. Narayana Menon (29.5.83), Ashok Ranade (27.5.84),  
Pandit Nikhil Ghosh (1.6.86), Released on 4.6.88 30/-
8. Chandassinalli Taala Layagalu in Kannada .  
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